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ABSTRACT

This journal issue provides a cogent look at general issues in art teacher education, specific teacher education programs and particular agendas as they are played out in a number of different countries. The topic is introduced in the Editorial, "The Education of Educators: Art Teacher Education around the World" (Kit Grauer). Articles that follow are: "Reflections on Teacher Education Reform in the United Kingdom" (Rachel Mason); "Against the Current--Not Actually Drowning but Treading Water and Waiting for the Tide To Change" (John McNorton); "Art Teacher Training in Hungary: Preparing for Change" (Andrea Karpati; Emil Gaul); "Art Teacher Training in Japan" (Akio Okazaki); "Art Teacher Training in Taiwan, R.O.C." (Ann C. S. Kuo); "Brazilian Perspectives on Art Teacher Education" (Ivone Mendes Richter); "Triangular Learning: A Successful Educational Experience in Brazil" (Ana Mae Barbosa); and "NAEA Task Force on Teacher Education" (Lynn Galbraith). The articles are followed by reports and news from International Society for Education through Art (INSEA) members of various world regions. (MM)

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InSEA NEWS

VOLUME 1, NUMBER 3, 1994

Editorial
Kit Grauer • Canada

Theme:
Art Teacher Education

Reflections on Teacher Education reform in the UK
Rachel Mason • United Kingdom

Against the Current - Not Actually Drowning but Treading Water and Waiting for the Tide to Change
John McNorton • Cardiff, Wales

Art Teacher Training in Hungary : Preparing for Change
Andrea Kárpáti & Emil Gaul • Hungary

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Art Teacher Training in Japan
Akio Okazaki • Japan

Art Teacher Education in Taiwan, R.O.C.
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Brazilian Perspectives on Art Teacher Education
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Triangular Learning : A Successful Educational Experience in Brazil
Ana Mae Barbosa • Brazil

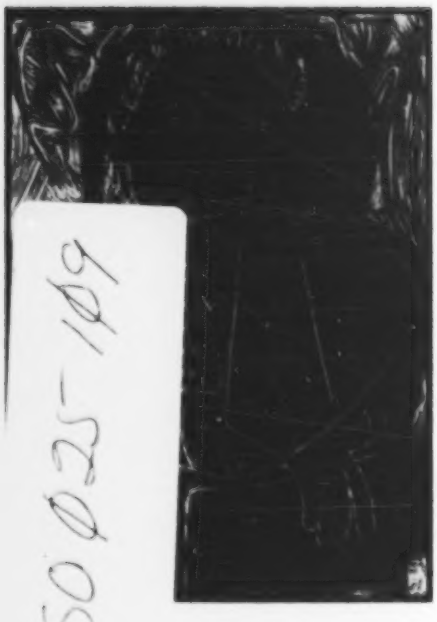
NAEA Task Force on Teacher Education
Lynn Galbraith •. United States

REPORTS & NEWS • RAPPORTS ET NOUVELLES
2nd South East Asia & Pacific Regional Conference - Alice A. Panares • SEAPAC Regional President, Second InSEA-SEAPAC Welcome Address, Carmen D. Padilla, Executive Director, National Commission for Culture and the Arts • 7th Congress of the Federeation of Art Educators of Brazil, Elizabeth Sacca

Coming InSEA Conferences

InSEA Asian Regional Congress — Taiwan, R.O.C.
November 10-15, 1995

WORLD CONGRESS 1996 — Lille, France
July 8-14, 1996



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The children's art illustrating this issue are all works included in the InSEA slide sets from the Montreal World Congress

INSEA

INSEA News
Volume 1, Number 3, 1994
Editor : Kit Grauer

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Abstracts are welcome with articles. Authors are encouraged to submit photographs and/or art work.

Themes for articles for 1995 are:

Windows into art Classes
(March 15, 1995 deadline)
Community
(June 15, 1995 deadline)
Research Issues
(October 15, 1995 deadline)

Eleanor Hipwell M.Ed. ATD JP
1916-1994

Members will be saddened to hear of the death of Eleanor Hipwell on Sunday, September 25, 1994 in Hereford, England.
Eleanor served on the World Council of INSEA from 1963-1979 and was President from 1969-1973. Many older members still have excellent memories of the INSEA congress of which she was a principal organizer in Conventry in 1970 and her contribution to the work of the Society can hardly be underestimated. Dr. Jane Rhoades, the INSEA Archivist, wrote recently about Eleanor's presidency:
To put it bluntly, Ms. Hipwell 'saved' INSEA. The organizational structure and processes were broken down. She put the organization back into the black financially and reorganized the Society.
In addition, Eleanor was a former chair of the Society for Education through Art in the United Kingdom - an organization that was merged into the present NSEAD with her strong support in 1984. She was Principal of Hereford College of Education until her retirement and she also served as a Governor of Herefordshire College of Art and Design for many years. Her service to the local community included a period as chair of Hereford City Magistrates.
She was the staunchest supporter of the art and art education both nationally and internationally and she will be sadly missed by her many friends worldwide.
I represented INSEA at a memorial service held in Hereford on October 4, 1994.

John Steers
President INSEA

Editorial

The Education of Educators: Art Teacher Education around the World.

Kit Grauer
University of British Columbia, Canada

At a recent conference, I overheard the Dean of a prestigious Education faculty remark that blame for the woes of society was no longer the exclusive property of schools and schooling. Governments and politicians now were setting their sights on teacher educators as the latest scapegoats in the political blame wars. If teacher educators had been better preparing teachers, the argument goes, then teachers would be better equipped to educate children in our global society. Rather far fetched logic, perhaps, but it is indicitive of the newly critical eye that has been turned on teacher educators in the last decade. Reform of teacher education and writing and research in teacher education have become a major growth area as the education of educators becomes a hotly contested issue in all parts of the world.

The articles in this issue of InSEA News indicate that art educators not only have become immersed in issues of teacher education but ,in many cases, they are leading the way in developing ,critically researching, and conceptualizing teacher education to better meet the demands of quality art education within a changing social context. This issue provides a cogent look at general issues in art teacher education, specific teacher education programs and particular agendas as they are played out in a number of different countries. What was especially interesting for me, as I edited this newsletter, was the areas of similarity as well as the contextual concerns that emerged from the submissions. Rachel Mason's *Reflections on Teacher Education Reform in the United Kingdom* , for example , sets forth both a useful framework for conceptualizing models of good teaching and the concept of professionalism in art and design. Although both these concepts are used to address the difficulties now being encountered in the United Kingdom, they are also effective for reflection on change happening at local and national levels in many other countries. In this way, Mason's article allows us, as readers, two levels of analysis: a perspective into reform in teacher education in the United Kingdom and as a set of leases to view our own context.

Similarity, John McNorton's article on the Artists-in Residence program at Cardiff, both describes and provides insight into a particular philosophy of art teacher education at the same time as it helps us reflect on our own beliefs and values. What are the philosophical intentions that should be underpinning art teacher education? As McNorton says, "The project attempts to liberate and instigate truly creative, honest and relevant ideas as a basis for a personal and useful philosophy" . We hope that readers might address the articles in this issue with that same frame.

Karparti and Gaul provide insight into art education and teacher education in Hungary. Again, any of the points they raise will be familiar to art educators in many other contexts. The move for example from an art curriculum which focused on the development of talent in visual arts (mainly drawing and painting), to a more expanded curriculum which includes newer media, an expanded definition of art ,and perception training , all influence art teacher education.

A very thorough and informative description about the past and present of art teacher training systems of Japan is provided by Akio Okasaki. Careful reading will fulfil his wish that " information about art teacher training in Japan will serve as food for though on your own professional education of teachers of art."

Ann Kuo discusses her research on art education in Taiwan schools in the context of the development of art education programs at National Changhua Normal University of Education and National Taipai Teachers College. Many of the emphasis of those programs are echoed in other programs especially the ties to multiculturalism, cultural awareness, art theory and history, and teachers and artists.

Brazil had developed a unique view of arts education, which encompasses art, music and drama. Ivone Richer's article highlights the changing perspectives that Brazilian art educators are advocating which will become part of their National Educational Policy. A specific methodology used in Brazil named Triangular Learning, in which the teaching and learning process are comprised of the three areas: artistic production; reading the work of art and art in historical context; is the focus of Ana Mae Barbosa's article. She also credits the influence of art educators in the US, UK and Mexico. An extensive video library forms the basis for instructional materials and makes art education available to teachers of not only the rich but also the poor in Brazil.

Finally, Lynn Galbraith discusses the National Art Education Association (NAEA) Research Task Force on Teacher Education and makes the full report available to InSEA members upon request. Teacher education is an area that is changing and developing in many parts of the world. InSEA is proud to be able to continue to highlight and inform art educators so that we may make connections and develop new understandings from the ideas and experiences of our international community.

Regional Reports and news for this issue has two feature articles from the very successful South East Asia and Pacific Regional Conference held at Subic Bay, the Philippines, November 13-18, 1994. Over one hundred and forty delegates from 15 different countries were on hand to attend art exhibits, sessions, workshops and tours. The SEAPAC Regional Council meeting which was held in conjunction with the meeting now has full representation from the Southeast Asian countries. Congratulations to the host organization PAEA for an excellent conference and a hospitable welcome to InSEA members. We are looking forward to future SEAPAC congresses that are rumoured to be in the planning stages.

Reflections on Teacher Education Reform in the United Kingdom.

Initial teacher education (ITT) reforms

Rachel Mason

Roehampton Institute, London, United Kingdom

There are approximately 500 art student teachers for secondary schools being trained on one year postgraduate certificate in Education (PGCE) courses at 11 specialist centres in England and Wales. Teacher education reforms posited by the Secretary of State in 1992 are effecting significant changes in how this is done. Prominent among the changes are: (i) devolvement of responsibility for delivering much of the course content from lecturers employed in higher education to art teachers (or subject mentors) in schools; (ii) an attempt to apply standardized evaluation procedures in teacher certification.

Assuming that they represent a genuine attempt by government to improve art teaching quality, what are the possible conceptions of good teaching, school organization and related evaluation procedures that could have informed these reforms? According to Pamela Sharpe[1], there are four.

Models of good teaching

Teaching as labour

In the teaching as labour conception, Sharpe says that standards for effective art teaching are concretely determined and specified. A supervisor (not necessarily an art education specialist, he/she could be a professional tutor, school principal, etc.) helps a beginning art teacher implement a program in a prescribed manner adhering to specific routines and procedures. Following standard practice in instructional supervision, a beginning art teacher and supervisor confer to establish goals and identify or devise new strategies. The supervisor observes the beginning art teacher in his or her classroom and they meet later to discuss the teacher's success in meeting the established goals. In the supervisory situation, pre-specified, standardized criteria for evaluation of good teaching provide all the starting points for discussion and for the determination and specification of goals.

Teaching as craft

The teaching as craft conception brings with it a need for specialized skills and general rules for their application. Beginning art teachers are expected to exercise their craft without detailed instructions or close supervision. A head teacher functions in the role of a manager who hires a new art teacher with requisite skill and holds them to general performance standards. Pre-service preparation and certification are central to conceptions of art teaching as a craft. It is higher education operating within a system of national certification for teacher training that promises that beginning art teachers will come to the job with the basic skills and knowledge they need. The determination of the specific skills they will need is, therefore, a matter for those designing and implementing art teacher certification programs.

Teaching as a profession

The teaching as a profession conception asks that art teachers have not only the special skills of teaching as a craft but also the capacity to make judgments about when those skills should be applied. In distinguishing craft from profession, Sharpe suggests, we ask a professional to take total responsibility for both strategy and tactic, diagnose difficulties, appraise solutions and choose among them; from the craftsperson, however, we expect a standard diagnosis, correct performance of procedures and nothing else. The emphasis in certification in this conception is on art teachers evaluating themselves and their peers as professionals and devising guidelines for professional standards of knowledge and practice.

Teaching as an art

As an art, art teaching would require what Sharpe[2] calls "a repertoire of competencies, proficiencies and skills", but the inclusion of specific competencies, proficiencies or skills in any one situation would depend on the teacher's insight and imagination applied in a particular situation with specific pupils. In this conception, art teaching probably would not follow carefully prescribed procedures but would rather yield closely knit patterns of instructional strategies and pupil activities edited and revised to fit the content. The evaluator (who might be an advisor, teacher-trainer, or, possibly, a school administrator) would be seen as both a critic and connoisseur[3] - one who knows about art teaching and is able to help a new teacher see what he/she is doing in the classroom - both good and not so good. Options and changes are up to the art teacher in this context.

It is not clear which of Sharpe's conceptions underpins the 1992 reforms in the UK. The increasing emphasis on standardized criteria for certification supplied by central government suggests that we are moving inexorably towards the model of teaching as labour from one which was craft oriented. On the other hand, it is possible to argue, that the increased use of teachers as evaluators of their peers could promote the concept of teaching as a profession.

Teacher certification competencies

I mentioned a shift towards a more standardized approach to the evaluation of teaching. The following are broad areas of competence expected of all newly qualified teachers as prescribed by the Department of Education (DFE) in June 1992.[4]

Subject knowledge

Subject application

Class management

Assessment and recording of pupils' progress

Further professional development.[5]

Whereas each of these areas is broken down into a list of specific competencies deemed to be useful for assessing good practice, shortage of space prevents me from going into all the details here. Briefly, two examples from the list relating to 'subject knowledge' and 'classroom management' are as follows:

i) 'student teachers must demonstrate knowledge and understanding of the national curriculum attainment targets and programs of study in the subjects they teach together with an understanding of the framework of the statutory requirement; and,

ii) 'they must demonstrate that they can create and maintain an orderly environment for pupils'[6]

It is important to note that the government has made teachers in schools responsible for applying the judgments of quality to student-teachers' performances in each of the above areas - rather than teacher educators. Putting aside controversial political issues such as the requirement that higher education institutions devolve funding for teacher education programs to schools and the effects of increased participation by teachers in schools on pupils' learning (hugely contentious items right now), how is this likely to impact on the profession of art education long term?

Problems in art teacher preparation

Twenty-five years ago and after completing a BA degree in fine art, I became an art teacher in a secondary school without any teacher training. Looking back now, the

To develop and use new curriculum materials
Knowledge of recent curriculum movements
Membership of professional associations
Visits to other schools
Involvement in school professional debate
Analysis of practice
Receptivity to new ideas and willingness to explore them
Questioning curricula and methodologies that have been taken for granted
Reading
Private study
What it is not:
Capacity to rationalize any proposed change in such a way as to require the least amount of alteration to current practice.
Viewing proposals for change critically
Resisting change
Playing safe
Unexamined practice over a period of years
Schemes of work unrevised
Not seeking to develop own skills and knowledge
No involvement in LEA organized courses or INSET
Passive reaction to enforced change
No knowledge of or interest in specialist journals or publications
No membership in professional organizations
No involvement in school or inter-school debate

The student applied the above criteria in a study of heads of art and design departments in one local education authority (LEA) and was particularly interested in interrelationships between personality and/or receptiveness to curriculum change. (Other variables she considered were (i) qualifications; (ii) age; (iii) initial area of study; (iv) variety of teaching experience and or experience outside schools; (v) accommodation; (vi) financing and staffing of departments, and; (vii) amount of in-service training). In the event, her hypothesis that personality factors were significantly related to professionalism was disproved. By far the most significant factor appeared to be age, in that innovative behavior was conspicuously absent in heads of departments aged 40 years and older.

It is important to point out that the concept of professionalism as involving life-long learning of a kind that encourages analysis of one's own practice, receptiveness to new curriculum ideas and willingness to explore them is fundamental to ITT that mandates assessment of new recruits by their peers in schools. In the wake of the government reforms, education departments in higher education institutions have implemented some hastily concocted 'mentor training programs' for teachers. But their increased involvement in ITT is happening at a time

most significant of my professional lacks were my: i) narrow conception of the specialist subject I was hired to teach and; ii) poor communication skills, I explain these lacks today in terms of my having entered the profession with restricted cultural capital. My vocational training as an artist had supplied me with skills in "qualitative problem solving"[7] of the kind that are applicable to creative image making in the world of contemporary fine art, but very little else! I found it difficult to communicate with colleagues teaching other school subjects because my vocabulary and general stock of knowledge were very limited in comparison.

Inadequate subject knowledge

Twenty-five years on, the situation as regards to art and design subject training in higher education is not much improved. Consider the following statements of attainment and related programs of study included in the new National Curriculum[8] which art teachers must now deliver in British schools.

Statement of attainment: At the end of key stage 3, pupils should have demonstrated that they can evaluate the work of artists recognizing that images, symbols and objects are influenced by diverse cultural and social conditions.

Suggested Programs of study: Pupils could analyze the work of artists and understand the main codes and conventions they use to convey meaning. Pupils could recognize and value representations of similar forms in different cultures, e.g., the kite in Chinese, Japanese and European traditions, compare the wall paintings of muralist working in different cultures, e.g., Giotto, Diego Rivera. Compare ways that letters and symbols have been used to convey information and ideas in graphic form in different cultures, e.g., Egyptian hieroglyphics and Islamic calligraphy, Chinese characters, Bauhaus designers.

I agree with these curriculum requirements in principle. But there is no way that students who have just completed a BA fine art or design degree can implement these kinds of objectives without further subject training of the kind that used to go on in art and design teacher education courses before the recent reforms. Moreover, it is unrealistic to expect art teachers to take on this additional responsibility in schools.

Professionalism

In 1988, one of my MA students conducted a small scale research into 'professionalism' in art and design.[9] The research literature on the topic associated it positively with 'innovative behaviour' and summarized good and bad professional behavior as follows:

What innovative professional behavior is:
The capacity to modify one's philosophy in the light of new ideas
To translate schemes of work into action in the classroom

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when provision for in-service education both at national and local education authority levels, has sharply declined.

Conclusions

In conclusion and from an art teacher-education perspective, the 1992 reforms fail to address two fundamental issues: (i) the fact that the subject training student-teachers acquire in BA art and design courses in inadequate for effecting national curriculum aims, goals and objectives; and (ii) the need to promote and nurture the new kind of professionalism which requires a great deal of practicing art teachers in schools. It is clear that those art teachers who are acting out the new 'mentor' roles need help from staff in teacher education departments in the matter of evaluating ITT course work and teaching and that they experience difficulty taking over total responsibility for "tactic and strategy, diagnosing difficulties, appraising solutions and choosing among them".[10] The increased responsibility they have been afforded implies an increased emphasis on teacher professionalism understood as life-long learning which government policy makers have ignored.

This is a revised edition of a paper presented on November 1, 1992 as the Presidential Address to the NSEAD Annual Conference at Liverpool, England.

Notes and References

[1]Sharpe, P. (1990) 'Good Teaching: Evaluating Art Teachers in the Context of Schools'. Paper presented at Conference on Evaluation in the Visual Arts: A Cross-Cultural Perspective, Bosschenhoofd, The Netherlands.

[2]Ibid, p. 12.

[3]The concepts of teaching as art and evaluation as criticism and connoisseur ship have been recurring themes in Elliot Eisner's writing about curriculum. For a more detailed exposition see Eisner, E. (1985) The Art of Educational Evaluation, Lewes: Falmer Press.

[4]Department for Education (1992) Initial Teacher Training: Secondary Phase (Circulars No. 9/92 and 35/92), D.F.E.: London.

[5]Ibid, pp. 8-9. This is a wide ranging item that embraces 'understanding of the school as an institution and its place within the community, a working knowledge of their pastoral, contractual, legal and administrative responsibilities and ability to develop effective working relationships with professional colleagues and parents'.

[6]Ibid, p. 8.

[7]Ecker, D. (1966) distinguished between two kinds of problem solving - scientific and qualitative - each with distinctive controls. He described artists in their work as engaging in a form of problem solving that involves the controlled procedure of instituting qualitative relationships as a means of achieving a goal, end or total. (The Artistic Process as Qualitative Problem Solving, in Eisner, E. & Ecker, D., Eds. Readings in Art Education, Waltham, MA, Blaisdell Publishing, pp. 57-68).

[8] National Curriculum Council (1992) Consultation Report: Art, York, N.C.C.

[9]McRoberts, C. (1989) 'An Investigation into the Relationship between Teacher Personality and Response to Recent Curriculum Initiatives in Art and Design', M.A Dissertation, Centre for Postgraduate Teacher Education, De Montfort University, Leicester.

[10]Sharpe's discussion of professionalism in her paper, 'Good Teaching: Evaluating Art Teachers in the Context of Schools', draws extensively on an article by Wise, A.E., Darling-Hammond, L. & Bernstein, H.T. (1985) called 'Teacher Evaluation: a Study of Effective Practices' in the Elementary School Journal, 86(1), pp. 103-121.

Against the Current - Not Actually Drowning but Treading Water and Waiting for the Tide to Change'

John McNorton
Caradiff Institute of Higher Education, Caradiff, Wales, United Kingom

This article is based on a presentation for the INSEA 3rd European Regional Congress - Lisbon 1994.
The presentation was for video and slide projection with a performer carrying a TV set with flippers, snorkel, mask and rope. The interactive piece invited response to the visual work of children, students and edited clips of Joseph Beuys working and talking about his ideas. The following is a brief list of the salient points.
Introduction
The Artists-in-Residence program which forms the initial introduction into ideas of teaching and learning at Cardiff has been in operation for 7 years. For 6 weeks (September-October) the students are 'hosted' in teams of 3 across 20 primary schools in the county for 3 days each week - providing 1000 A-I-R days to primary schools who readily welcome the specialist inputs. It not only provides the opportunity for students to relate ideas to children giving them a pedagogical insight from first hand experience, it also offers, indirectly and directly an in-service provision to extend teachers thinking, understanding and practical skills, i.e., students carry out presentations, demonstrations etc. to teachers after school as well as working with the pupils.
Within the student group, with ages ranging between 23-40 years, there is a breadth of expertise covering such processes as Fine Art Painting, Sculpture, 3D Design (ceramics, furniture design, industrial design), Printmaking, Graphic Design, Jewelry, Fashion, Textiles, Photography, A/V Media Studies.
Performance, Computer Aided Design
The Postgraduate certificate of Education course has been awarded the 'recognition of excellence' by the Higher Education Funding Council for Wales for its distinctive contribution in Art and Design Teacher Education (March 1993).
The work that has been carried out has toured and been exhibited in many universities, teachers centres and conference galleries in both the United Kingdom, Germany and the Netherlands with further bookings coming from other venues in Germany, Finland and the Slovakian Republic.
Great effort is made at the interview stage of our course in Cardiff. We emphasize the importance of students own creative input and look for strong folders of work which clearly show an expertise as well as an inquiring and open attitude to ideas and a commitment to art in the social context.
The project offers a wide variety of disciplines as mentioned. This also extends for the majority of students into areas of mathematics, science, language development, special needs, helping to build a more open attitude of what art might be. Students begin to see other aspects of the curriculum in a meaningful relationship. Beuys repeatedly talked about the 'expanded concept of art' and students are additionally asked to view and consider their own actions as part of their own creative output - Teacher as Artist/Performer.
Students are also asked to think of communication as something which is not just oral or aural. For instance, how one is/behaves can influence greatly. We know more than we can say.
Demonstrations from the students own creative discipline giving children access to methods and content is Critical and Cultural Studies from first hand experience.
The whole postgraduate year group is viewed as a piece of social sculpture (Beuys). I also see the students and the children's work as part of my own creative contribution - the old conceptualist that I am.
The A-I-R is a political act with a small "p". No pedagogy is neutral and in this way students can bring to light some of their recent preoccupations and in so doing introduce children and staff to contemporary practice.
It is seen as extending the national curriculum to help teachers escape from the notion that the prescribed seemingly dictatorial structure 'from on high' is not definitive. It is an ongoing organic structure which by definition needs challenging alternatives to be demonstrated and shown through practical means.
What better way to affect change is there than to encourage students to communicate aspects of their own passion, involvement and understanding? It provides the opportunity for students to work from their strengths and reflect upon those intentions in the interest of a coherence and a clarity which may help formulate a specific and more dynamic pedagogical foundation to be built upon during the academic year and thereafter.
Education can be an artistic act when it is an act of knowing. Beuy's thinking as form comes to mind.
It also relates to what Ira Shor and Paulo Freire discuss in their book, "A Pedagogy for Liberation" a book I recommend to all my students. They talk of many things which echoes what the A-I-R claims to achieve. Ira Shor says in a section called Traveling Without Maps: A Trip Towards Liberating Education:
My language was not the 'ideal' or the goal of student development because I had left graduate school unable to communicate with the worker-students. So you can see the project for liberatory discourse, inventing democratic communications, what I think of as verbal exchanges which contradict hierarchy, transforming the power separation between teacher and student (1984, p. 23).
I can't impose liberatory pedagogy against anyone's will to receive it.
What we do in the classroom is not an isolated moment separated from the 'real' world. It is entirely connected to the real world, and is the real world, which is both the power and the limits on any critical course.
A point always made to our students is that the children they teach are not visual virgins, they are not without their individual perceptions - it just needs challenging. I like Rudolf Arheim's term "the perceptual challenge".
Another element relating to this is the 'Dialogical Method' (Ira and Paulo again). We have to design the learning which takes heed of the learner - they have to be ready to receive but at the same time extended. I do not think learning has always to be cozy and comfortable but the pressure put upon the student is one which comes from the pupils own keen inquisitiveness and talent. Students work hard to please and do their best by the pupils which in itself brings its reward.
What else does the A-I-R offer? It helps us recruit strong, talented and committed students. So many students during and after art college see teaching as a lesser career. With a dialogue which debates what art and

being an artist can be enables students to feel supported in their own work, recognizing the wider social implications of their creative practice. All teaching in all subjects, of course, should be creative. Why don't we have chemists in residence, or physicists, athletes or sportsmen and women, writers (sometimes I know it occurs), technologists, biologists, historians, mathematicians, et al? Joseph Beuys also adds weight to my position, when he says,

"To be a teacher is my greatest work of art. The rest is a waste product, a demonstration. If you want to explore yourself you must present something tangible. But after a while this has only the function of a historic document. Objects aren't very important for me anymore. I want to get to the origin of matter, to the thought behind it. Thought, speech, communication - and not only in the socialist sense of the world - are all expressions of the free human being."

For Beuys the exhibition was dead phenomena. I must admit the high I get from the A-I-R project comes about through the multitude of processes both practical and conceptual that trigger and stimulate all that come into contact with it. Beuys also mentioned that "every work of art must carry with it a trace of the first days of creation. The smell, something animal". Students are given a great deal of support and direction/debate in how work might be exhibited to convey as close as possible the more dynamic elements of their engagements with children and of course this demands a variety of approaches. The traveling show cannot expose this 'smell' for obvious reasons of scale and the importance of leaving the majority of the work with the schools.

Initially students have a problem with what they exhibit. They feel at times insecure because they measure the end product, the artifact.

During the residency students are required to keep a journal of their ideas and reflective thinking, i.e., conceptual and pedagogical. This personalized documentation from first hand observations helps students locate factors which appear pertinent to their understanding which in turn assists them in writing their two academic assignments, an accompaniment to the final exposition.

The first assignment asks for the overall consideration of art in their particular school, that is how in functions with respect to the National Curriculum, while the second forms a more in depth opportunity to analyze and interpret a particular salient feature from the placement - a case study for some. This emphasis can allow for a whole host of directions as long as it is felt the student has gained in knowledge and authority in issues which relate to one or more of the following: perception, child development, self esteem, motivation, teaching and learning of a skill and indeed any other which has been negotiated with the tutor.

What is the connection between?

Pupil artist — Student artist — contemporary professional artist.

The focus for the residency asks for the connection between what you the student see as an important element/concept in your work which can relate to the primary school pupil. Your chosen focus will then require you to make connections with this work to that of an artist or group of artists exhibiting in the 1970's, 80's and 90's.

There is a great deal of work executed in recent times which does not seem to be justly considered, leaving the art educators a great deal to say and do to make these issues accessible to others.

Has your own art and design education, for example, ignored post-modernist or post-post modernist ideas?

This is the challenge!

We want to instigate a contextual investigation which helps make sense of some of the questions contemporary artists have posed and help you detect where that links to thought and aspirations you have for your own work and that of the pupils you teach. I envisage a show which can illuminate and extend notions of artistic/creative practice, which may bring light to the interests and preoccupations of current thought and enquiry. The work you carry out will help inform pupils, teachers and student colleagues of current art and design practice (i.e., not only material processes but also the philosophical intentions). The way you exhibit this should reflect and be appropriate to the concepts and methodologies employed. Elements of the overall project will be exhibited to compliment the NSEAD National Conference, titled. "Contemporary Concerns and Investigations (Creativity in Art and Science)" held in Cardiff on the 18, 19,29 November, 1994.

The Conference Theme

The aim of the conference is to focus on issues with common strands which are of mutual interest to both artists and scientist in the contemporary world and may affect and influence the ever developing art curriculum in primary, secondary, further and higher education.

The new physics of the 20th Century (i.e. Quantum Physics, Chaos and Complexity Theory) has led many to think in new ways. Rigid categorization of space, time and matter, the old paradigm (Newtonian Physics) has led to the new-quantum indeterminacy and chaotic unpredictability. Science is moving towards a holistic understanding and away from the definitive hierarchy of individual areas of focus. There is, more discourse amongst scientists from different disciplines than ever before and their emphasis is no longer to do with matter as the fundamental principle but fields and energy, giving way to a greater freedom, openness and spontaneity. It is interesting to note from the art perspective that some scientists are now adding themselves as part of the equation.

In the United Kingdom we do not, in the main, focus upon issues which are contemporary. For some cultural reason or another our art education preoccupation tends to reflect those which take their inspiration from the 19th and early 20the century. There are art works however which do investigate and reflect current concerns, utilizing or being parallel to areas of study in the sciences which have critical implications for the future.

There are also students, teachers and lecturers in the field of art and design who deal daily with diverse issues which have significance to this conference. This work has inevitably involved children and students of all ages, cultures and abilities. Presentations are therefore welcome from either the art or science perspective where it is felt the concepts and/or methodology addresses critical aspects necessary for the creative thinking of those we teach.

The work carried out during the A-I-R has connections with other elements of the year's course. One major link is the final curriculum project which endeavors to raise the profile for the subject and stimulate students for affecting change in their new teaching posts. Drawing is always offered as is colour theory and 3-D design. Drawing provides a superb opportunity of dealing with philosophical implications through practical experimental/heuristic efforts. In short, the approach was to help students realize the intention of their actions when making a drawing.

It is fundamentally important to remind ourselves on how we perceive. We do not experience ourselves, others and our environment through one sense. If we are lucky enough to have all our faculties we take in information through the 5 senses. If we are handicapped in any way we experience the world with what we have and we do that as

a total act, "the totality". Therefore, my mind and my body in space and time provides the unavoidable and complex context for perception.

Drawing approaches on the course therefore considers work from the visual, tactile and kinesthetic dimensions which can help students develop methods which seem more fitting to specific intentions. The emphasis was and is to aim for a clearer more coherent understanding of how we might use drawing. Each year we, some way or another, utilize and research this complex and fascinating area, after all everything is drawing.

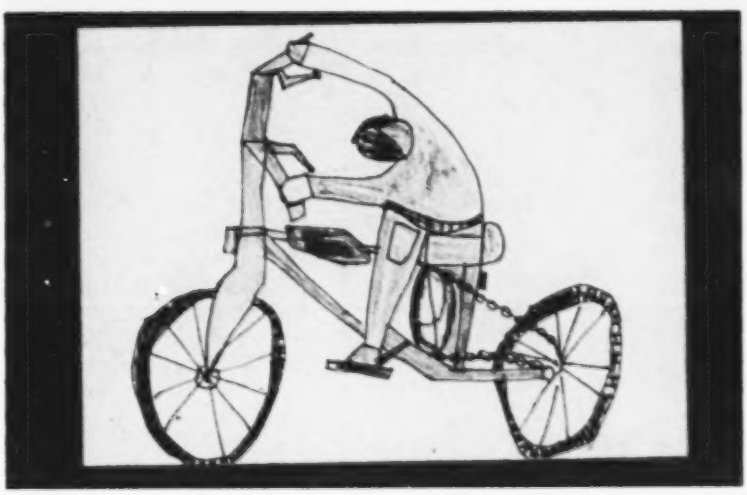
Gombrich's "The Story of Art" states that the lifelike paintings of the game the cave man hunted, "reindeer, bison and wild horses", are unlikely to be cave decorations. In the first place they are often found deep inside the mountain, far away from the places where man lived. Secondly, they are often put there higgledy-piggledly, one on top of the other, without any apparent order or design. It is much more likely that these are the oldest relics of that universal belief in the power of picture-making: In other words, that these primitive hunters thought that if they only made a picture of their prey - and perhaps belaboured it with their spears or stone axes - the real animals would also succumb to their power (1950, p. 23).

One detects art therefore as being ritualistic. Dreams of overcoming nature by 'magic'. "Man is, from the outset, a magician" (Fischer, 1959,). The A-I-R liberates students and their pupils into trusting themselves and adopting approaches which make for a special interaction. Students set-up special situations which incorporate strategies which foster learning in a holistic sense. Work is more eclectic, ambitious and collective.

Also in this contemporary way a more anthropological understanding of art, artists and the social context comes about at a time when it is so vital.

Words alone does not do justice to the project. Each point deserves fuller debate but I hope it triggers elements which connect us and in so doing gives us the necessary confidence and energy to continue in our fight for a more fully appreciated art and design curriculum for our children and students.

"Wherever I am, said Joseph Beuys, "Academy is". He also said "I am in favour of art" ... "and of antiart". The project attempts to liberate and instigate truly creative, honest and relevant ideas as a basis for a personal and useful philosophy.



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Art Teacher Training in Hungary

Preparing for Change

Andrea Kárpáti and Emil Gaul

Eötvös Loránd University and Hungarian Academy of Crafts and Design

Untill very recently, Hungarian art education used to have a fine arts focus - most of the teachers were trained as painters and sculptors whose professional image was largely dependent on the number of exhibition awards and art college places won by their pupils. Education through art meant, for more than a century, the development of the talented for a career in visual arts and exercising average students with the same academic drills.[1] In 1993, the central curriculum with a fine arts focus was finally replaced by alternatives. "Visual communication" and "environmental culture", as the new areas of study were called in the new National Core Curriculum, involved the acquisition of new art and design techniques and teaching methods and a novel approach to teaching about the history of arts. When teaching art criticism in "visual communication", not just fine arts but also photography, video, computer art, multimedia and many genres of applied graphic arts had to be tackled. "Environmental education" meant the inclusion of architecture, folk arts and crafts, applied art forms and design also in the program of art appreciation. The National Core Curriculum emphasizes perception training and not creation as all the preceding centralized curricula did. It calls for the teaching of "genres and periods in the history of visual arts (fine arts, folk crafts, applied arts, photography, filming and video)". [2] It considers all major forms of visual expression equally important: it intends to teach "expressive means of pictorial and plastic and spatial arts" (the latter probably means design and architecture). It emphasizes the importance of teaching children to organize their work, plan, do research and experiment with materials. These are activities that have not been included in any of the central documents on art education in the last forty years. Given the economic situation in Hungary and a system where practically all resources are allocated through an application basis, many art teachers will be unwilling or unable to secure grants necessary for the modernization of their art rooms and thus feel free to proceed along well-traveled paths: to teach drawing and painting as before. The future of Hungarian art education at present depends, however, on its innovation potentials. In situations like this, art teacher training and re-training will be especially important.[3]

In order to understand the structure of art teacher training and its relationship with current policy issues, the system of primary, secondary and tertiary education in Hungary should be briefly explained. Before schoolable age, 90% of Hungarian children attend kindergarten. Compulsory schooling covers the age of 6 to 16. General schools (primary schools) encompass at present 8 grades but, according to the new Act of Public Education, they must be raised to 10 grades by 1996 to accommodate those children who do not get out of primary school before to continue their studies in one of the secondary school types. Graduates of four-graded types of secondary schools may only apply for university entrance: grammar school and technical secondary school graduates. The "maturity certificate" - a special type of school leaving examination required for higher education entrance - is offered only by these. (Since 1988, art education is one of the optional final examination subjects). Higher education entrance is highly competitive, most institutions require both written and oral entrance examinations.[4] Colleges usually last for 4 years, universities 5 to 6 years.[5]

Art in Hungary is a compulsory subject in all primary schools and in the first three grades of secondary grammar school as well. It has never been taken too seriously but never swept out of the curriculum either: with 2 periods (twice 45 minutes) per week from Grades 1 to 6 and one period per week in Grades 7 and 8 in the primary school and a compulsory 1 period a week with an optional 3 periods in Grades I to III of the secondary grammar school and a final, optional 3 periods in the last grade, it had, and still has, a slot in the program most foreign art educators would be satisfied with.[6]

At present there are 60 state and 16 church institutions in Hungarian higher education with 17,300 teaching staff and 103,500 students. Our relatively small country (35,000 square miles, the approximate size of U.S. state Indiana) with a decreasing population (1,064,000 in 1988) has 25 universities with 53 faculties. Higher education in this country cannot make use of even the modest infrastructure and buildings available efficiently because there are no over-encompassing, large institutions coordinating activities. Another sign of the fragmentation of the network is that 40 "outlying branches" of universities and colleges operate so the whole network of Hungarian higher education consists of nearly 120 institutions. Approximately 30 of them train art specialists for primary and secondary education. Art teachers for the primary schools are trained at colleges and are expected to have two majors - art and another school discipline from which they will also have a teaching diploma that is equivalent to a BA Ed. degree. Secondary school art teachers' diploma is awarded at the Academies of Fine and Applied Arts (both in Budapest) and at the Teacher Training Faculty of Janus Pannonius University, Pecs. All 3 programs are university-level studies: the 10 semesters required for the double majors (in a branch of art and design at the two academies and art theory at the university) will encompass 5 years of education as there are no summer programs available in our country.

Graduates receive both an artist's or designer's degree and a teacher's diploma for secondary education - the equivalent of a MA or M.Ed.).

The number of successful applicants who are also able to fulfill the requirements of a double major is small.[7] Those who enroll, however, will almost automatically graduate - the drop-out rate in Hungarian art teacher training is as good as unknown.

Theoretical subjects taught at most institutions of art teacher education are art theory (history, aesthetics, criticism), psychology (of vision, empirical aesthetics, art psychology, educational psychology) and educational studies (diactics, history and theory of education). Practical training includes studio arts, crafts and design and media (options vary greatly according to facilities and local interests). Speech and communications training contributed to the development of the teaching personality in many places. Teaching practice is centrally regulated for all teacher training institutions: it includes 6 hours observation weekly for 12 weeks in a model school under the guidance of an experienced art teacher and at least 20 lessons taught. (If the student has two teach-

ing majors, the number of classes is doubled).

In-service training for art teachers with a college degree are offered by the two academies. Art teachers may obtain the equivalent of a MA or M.Ed. in the course of 6 semesters on a distance learning basis while working full-time and given paid leave for intensive training periods. The newly established re-training program at the Hungarian Academy of Crafts and Design Institute for Teacher Training plays a crucial role in the reform movement in art education as it prepares for the new art-related disciplines that were introduced last year in the new National Core Curriculum: visual communication and environmental culture.[8] Today, the institutions of teacher training remained the sole organs of preparing teachers for the new role of curriculum planner or adaptator and examiner. These roles are new and somewhat threatening for the teacher who is used to a traditional curriculum with goals and objectives, detailed description of teaching material and methods and more or less precisely formulated attainment targets. It is evident that, if we intend to change the contents and methods of art education, the training of art teachers has to be changed first. In another paper, we intend to outline a new model for art teacher training that we hope will be able to prepare a new generation of art and design teachers for new roles in a new education reality.

A Ph.D. in Art Education is offered at present by the Department of Education at the Eötvös Loránd University only. Here, no art teacher training takes place but holders of university-level degrees from the Hungarian Academy of Crafts and Design and Hungarian Academy of Fine Arts may enter the program and specialize in art or design education. The training encompasses generally 6 semesters and complies with the requirements of American Ph.D. degree courses. The role of research and scholarship in an institution of higher education in the arts had always been a topic of discussions. Texts of all major state-initiated reforms of higher education declare that each university department should be a center for scholarship in its special field, and, if art academies and colleges aspire for a respectable place in the higher education community, they also have to offer their special contribution in the field of art theory, history and education. The Hungarian Academy of Crafts and Design Institute for Teacher Training for example accords great importance to the promotion of research and serves as a national center for the study of visual skills and abilities. (Another still unsolved issue if promotion should be based more on teaching excellence or on success in research).

Evening re-training courses on the job are offered by most colleges and the 3 university-level institutions of art teacher training and are meant to upgrade the professional skills of those practicing art teachers who intend to specialize in an area like art therapy or museum education. They also provide help in curriculum design for the new school types and new art disciplines. The introduction of crafts, design and the new media represents a profound change in itself but reforms of educational structure and teaching content were introduced at all levels at the same time without appropriate prior preparation and experiences. After 1996 we shall have 3 different parallel school structures and we will need curricula for 4, 6 and 10 year primary schools and 4, 6 and 8 year secondary grammar schools. If the flexible character of the Act of Public Education will result in rich and varied educational landscape or chaos, still remains to be seen. As for teacher training, no substantial changes have been administered so far. Student teachers who will, after their graduation, most likely teach art in a 6 or 8 grade secondary school with pupils aged 10 to 18 years are not prepared for "handling" younger teenagers: their training still focuses on the age groups 15 to 18. Teachers already in the field also receive little help from educational authorities to cope with change.[9] Institutions of teacher training will have the responsibility to educate for change. In order to be able to do that, however, they will have to train the avant-garde of the profession: a new generation of praxis-oriented experienced in modern research methods higher education art faculty.[10]

[1]For a history of Hungarian art education, see:
Kárpáti, Andrea and Gaul, Emil (1994): Umwlterziehung in Ungarn: eine Geschichte der kunsterzieherischen Paradigen und Rollenmodelle
In: Hrsg. Kerstin Dörhöfer: Umweltkultur, Umweltästhetik und Umwelterziehung in den neunzigen Jahren. Hochschule der Künste Berlin, 1994.
Kárpáti, Andrea and Gual, Emil (to appear): Episodes from the Social History of Hungarian Art Education from an International Perspective. In: Hernandex, Fernando, Freedman, Karin (Eds.): The Aquisition of Culture: Art Education in International Contexts. NAEA.

[2]The National Core Curriculum was published as a supplement to the daily paper "Magyar Nemzet", March 12, 1994 as a "Supplement to the government regulation No. 31/1994".

[3]Primary school art education never had a central examination so teachers were not really disturbed by the lack of national requirements. They invented, experimented and innovated - or borrowed, copied and imitated what they liked. They reorganized their art association,and decided to rejoin INSEA, the International Society for Education Through Art. By 1994, primary art education has more than 20 alternative curricula certified by the Ministry of Education that exercises quality control but may not have methodic or thematic practices. In secondary schools, however, nothing seems to change. Art is a compulsory subject in the grammar schools only - in vocational education, with the exception of those few institutions where drawing is a basic professional skill, no art had been offered and, with the educational freedom of the new era, school principals did not change this situation. There still are no art specialists and, consequently, not even optional art programs in 70% of Hungarian secondary schools. In grammar schools, time seems to stand still: students draw and sometimes paint, mostly nature studies and geometric patterns. An experienced educationalist will soon find out why. Yes, it is the final examinations and the very competitive entrance exams at art colleges (the two university-level "academies" of fine arts and design) and teacher training colleges for art education. Examinations dictate - as they require realistic representation of the human figure and natural as well as geometric objects, these studies will be taught even for those innocent students who learn art only because it is compulsory and would need an education that prepares for communicating visually in a variety of modes and media.
On educational policy issues in the new Hungarian educational scene cf.
Andrea Kárpáti and Emil Gaul: Art Education in Post-Communist Hungary:
Ideologies, Policies and Integration. Accepted for publication in Arts Education Policy Review, 1995.

[4]Although the number of successful candidates has doubled between 1990 and 1994, it is still less than 20% of the total number of youth aged between 18-20.

[5]Most children start attending school at the age of 6 so the selection of secondary school, practically decisive for future career opportunities of the child, occurs at the early and immature for such decisions age of 14. After 1996, according to results of recent school experiments, most competent children will leave primary school already after grade 4 to attend an 8 year secondary school (mostly grammar school). Another popular educational structure that the new Act makes possible is 6 years of elementary and 6 years of

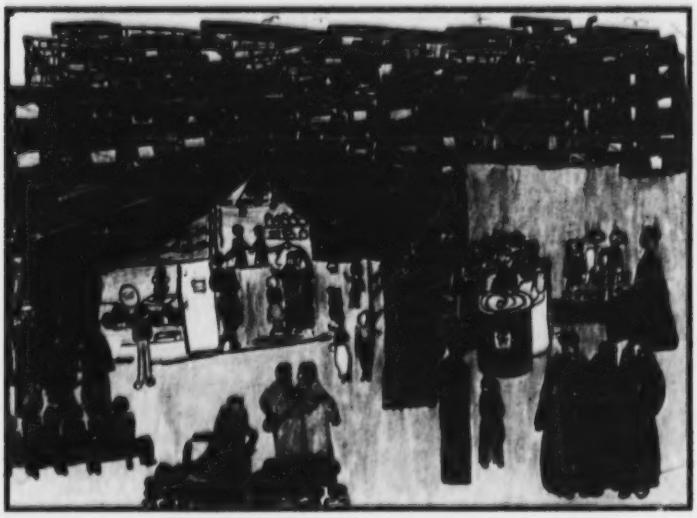
secondary education. Vocational school do not entitle for university studies and, with a few exceptions, to college studies either.

[6]Kárpáti, Andrea - Gaul, Emil (1994): Umwlterziehung in Ungarn: eine Geschichte der kunsterzieherischen Paradigen und Rollenmodelle
In: Hrsg. Kerstin Dörhöfer: Umweltkultur, Umweltästhetik und Umwelterziehung in den neunzigen Jahren. Hochschule der Künste Berlin, 1994.

[7] The number of students is very small: 41,560 students study at our universities and we have 50 colleges with 35,090 full-time students. Both figures show that attendance in higher education is very small: in Hungary scarcely 10% of those in the 18-22 age group are studying in institutions of higher education while in EEC countries this figure is 20-25%. Accordingly, the number of students per thousand head of population is less than half the OECD average.

[8] Characteristically, when the Hungarian Academy of Crafts and Design opened its first in-service training program for art teachers in 1990, there were more than 800 applicants for 25 places. In the meantime, the Institute for Teacher Training at the Hungarian Academy of Crafts and Design has been offering training courses both in "visual communication" and "environmental culture" recently also in art psychology, art therapy, museum pedagogy and assessment techniques in art education - for more than 2500 primary and secondary school teachers. At present, this is the only educational institution offering a university-level degree in an in-service training format open to practicing teachers with a college degree. A centre for visual skills research and curriculum development, the Institute for Teacher Training tries to bridge the gap among artists, teachers and educational policy makers.

[9]The system of school inspection was also transformed: the old paternalistic model of "school inspectors" visiting individual teachers and writing reports on them was replaced first by so-called consultants who were still visiting schools regularly but had no right to interfere with work and give commands. In 1990, however, even this job was abolished and a list of "educational experts" was compiled whom schools could invite - and pay - if they wanted teaching of a discipline enhanced. For the history of curriculum development see: Szebenyi, Peter (1992): Two Models of Curriculum Development in Hungary (1972-1992). Educational Review, Vol. 44, No. 3, pp. 185-294.



The National Core Curriculum, accepted by the Parliament in December 1993, intends to outline contents and requirements for 50% of teaching material only, while local adaptations and programs at school level may be developed. "The core curriculum is not a curriculum in the traditional sense of the word, i.e., it is not a document directly regulating the work of the teacher and the school. Instead it is a set of instructions, based on a national consensus, which serves as an instrument for those who draft and those who select the complete and/or detailed curricula and the local programs adapted for the conditions, as well as for those who work out the examination requirements in detail". Cf.: Nagy, József Szebenyi, Peter (1990): Hungarian Reform: Towards a Curriculum for the 1990's. The Curriculum Journal, Vol. 1, No. 2.

[10]The teaching staff of Hungarian universities and colleges is comprised of professors and associate professors employed for an indefinite period while assistant lecturers and teaching assistants employed on a contract basis (contracts are made for 3-5 years and are almost automatically renewed on expiration). Other members of staff - researchers, engineers, experts - are also employed on a contract basis. Job openings must be published and an application procedure followed, but at present it is in most cases mere formality - departments select new members mostly from among their own students. The appointment of professors must gain the consent of the Ministry of Education and Culture. (Before 1985, also associate professorial nominations had to be sent to the ministry for consent). Promotion is dependent basically on the university doctorate (required from assistant lectures) and scientific degrees awarded by the Hungarian Academy of Letters and Sciences mentioned before C.Sc. (quasi-equivalent of Ph.D.) is required for the appointment of associate professors. Professors normally must possess D.Sc., the highest scientific degree in Hungary to be promoted. Moreover, research activities and publications are also considered - but in the vast majority of cases no feedback on teaching performance is obtained for promotional purposes. For a detailed explanation of the system of higher education and a description of all major institutions see: The Admission and Placement of Students from the Republic of Hungary. A workshop report sponsored by Projects for Educational Research. 1990.

Art Teacher Training in Japan

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This paper provides information about the past and present of art teacher training systems of Japan.It is not a discussion of problems of deciding how to prepare teachers of art that have to do with the conception of what art education is for, but rather, a descrition of the preservice education system in universities and colleges in Japan.

In Japan, there are a number of schools, students and teachers. There are currently about 15,000 preschools, 25,000 elementary schools (grades 1-6), 11,000 lower secondary schools (grades 7-9) and 5,000 upper secondary schools (grade 10-12). Most of elementary and lower secondary schools are established by local public (prefectural and municipal) bodies. They are responsible for compulsory education. Preschools enroll about 2 million children, elementary schools 10 million, lower secondardy schools 5 million, and upper secondary schools 5 million. The number of teachers employed is about 100,000 at the preschool level, 500,000 at the elementary level, 300,000 at the lower secondary level, and 300,000 at the upper secondary level. In 1990, 56.3 percent of elementary school teachers, 34.6 percent of lower secondary school teachers and 19.6 percent of upper secondary teachers were female (Ministry of Education, Science and Culture, 1994).

Teacher training is one of the most important tasks in education in general and art education in particular. Preparation of teachers of art in Japan goes back to more than 120 years, from when Japanese formal art education started.

School Art in Japan

In 1871, the Japanese Ministry of Education was established with a mandate to create a nationwide school system under its authority. Japanese art education within schooling started in 1872 when the first educational system was established. The turn of this century was a remarkable period for building the Japanese compulsory education system. For example, in 1887 elementary school attendance reached only 45 percent. By 1897 it was 66 percent and jumped to 97 percent by 1907. Drawing became a required subject in grades 3 to 8 while manual arts was an elective subject. Since then, both drawing and manual arts, as parts of general education, were teaching subjects provided in elementary and middle schools until 1945 (Okazaki, 1991).

In the post-war period, the two separate subjects, drawing and manual arts, within school curricula were combined and "art and handicraft" became a required subject and established in the national guidelines for elementary and secondary schools in 1947. The Ministry of Education replaced "art and handicraft" with "fine arts" in secondary schools on the late 1950's. In the upper secondary schools (grades 10-12), the separation still remained. Students take fine arts, crafts production, calligraphy or music as one of the courses in the subject of "arts". Our national curriculum of art prescribed by the Ministry of Education is temporary. It has been revised and renewed in every 10 year (Okazaki, 1985). In the most recently revised Japanese national curriculum of art in 1990 for elementary and secondary schools, "expression (production) and appreciation are treated equally. But actually they are not. Exclusive appreciation class hour is one tenth of that production" (Nakase & Murakami, 1994, p. 14). This is due to the preservice education of art teacher and the teacher certification system in Japan. In their preparation, art teachers received lessons on more studio work than on art criticism, aesthetics, and art history. The overemphasis on studio production in art teachers training programs has a history.

The Prewar System of Art Teacher Training

Teachers training in Japan also started when the government established the Tokyo Normal School in 1872. Japan was divided into the 47 prefectural and local governments. They had established their normal schools responsible for training elementary classroom teachers in their schools. Prospective teachers took the studio work of drawing and the methods of drawing education.

Secondary school teachers of art were trained mainly in the two institutions, the normal program at the Tokyo Fine Arts School and the drawing and manual arts program at the Tokyo Higher Normal School. These two programs were established in the opening decade of this century by the central government for special purpose of training art teachers for secondary schools such as middle school, girl's high schools and normal schools.

For example, the normal program of the Tokyo Fine Arts School required 3 years. The curriculum was as follows: pedagogy and the art of teaching; aesthetics and the history of fine arts; anatomy (general outline of skeleton and muscles); designing (plane design with a small amount of solid design); freehand drawing (with charcoal, pencil and Japanese brush); mechanical drawing (plane, projective, geometrical and perspective drawing); handicrafts (clay, paper, wood and metal work); and practice of teaching (blackboard, exercise, preparation of plans for elementary and secondary schools and student teaching experience).

Among the various subjects in the normal program, the subject of freehand drawing was the one most emphasized. About 19 hours per week in each of 3 years was devoted to the study of freehand drawing. In the third year of the normal program, special emphasis (10 hours per week) was placed on student teacher as well. The graduates of the normal program were granted certificates as secondary art teachers by the Ministry of Education. The Tokyo Fine Arts School and the Tokyo Higher Normal School had only two comprehensive programs of art in education at the higher level in the pre-war period (Okazaki, 1992) while the number of higher institutions involving art teacher preparation program increased after the war.

The Present "Open System" of Teacher Preparation

The teacher training system in Japan underwent tremendous change in the postwar period. In 1946, the United States Education Mission to Japan advised the following two points regarding the teacher training in Japan: "one was that the curriculum for teacher training should comprise 3 areas - General Education, Teacher Education and Professional Education" and "the other was that normal schools should be recorganized into 4-year teacher's colleges and teacher training programs could be carried out in regular universities" (Committee for Facilitating Research, 1986, p. 13).

The old normal school system was discarded and the present new system of teacher training was established in accordance with the Education Personnel Certification Law in 1949. It incorporated the teacher education into the university system. The Japanese term this approach the "open system".

It means that "faculties or departments in universities other than colleges of education and institutions without colleges of education, even junior colleges, can develop and offer teacher preparation programs", and "more than 800 institutions involved in teacher preparation now graduate nearly 175,000 students annually with teaching credentials" (U.S. Department of Education,

1987, pp. 14-15).

Teacher training is not limited to colleges of education but widely opened to teacher preparation programs at higher institutions. By 1985, 95 (51 national, 4 local public and 40 private) universities were helping prepare elementary teachers, and 366 (73 national public, 26 local public and 267 private) universities were including lower secondary teacher preparations.

Therefore, the proportion of teachers who were not graduates of colleges of education increased with school level. They filled one-third of the numbers of teachers at the elementary level, two-thirds at the lower secondary level, and nine-tenths at the upper secondary level (U.S. Department of Education, 1987).

There are currently 25 art institutes in universities of arts and 65 colleges of education in universities. Most art institutes and colleges of education develop and offer secondary school art teacher preparation program that satisfies the legal requirements for certification to teach "fine arts" in secondary school or "crafts production" in upper secondary school.

Teacher Certificates and Art

Teachers in preschools and elementary and secondary schools in Japan should hold relevant teacher's certificates. They are usually granted from prefectural and local boards of education on the basis of standards laid down by the revised Education Personnel Certification Law in 1989. There are three different legal requirements for certification to teach in Japanese schools (grades K-12). They are advanced class certificate, first class certificate and second class certificate, all of which are valid across the nation.

Figure 1 shows the basic qualifications and the numbers of credits in specialized subjects (professional education studies such as social and philosophical foundations of education, psychology of education, child psychology, moral education, teaching methods, etc.) and in teaching subjects (Japanese, social studies, science, mathematics, English, music, fine arts, physical education, homemaking, industrial arts, student teaching, etc.) required for the 3 class teaching certificates at each of the four school levels.

How can teacher certificates be obtained? For example, students who want to have a first class certificate of elementary schools must acquire 18 credits for teaching subjects, of which 2 are devoted to art and handicrafts studio work. They also have to earn 41 credits for professional education subjects, of which 6 are for student teaching and 2 are concerned with the teaching method of art and handicrafts.

If students would like to become lower secondary art teachers holding a first class certificate of fine arts, they must acquire 40 credits for fine arts, of which 20 are minimum numbers of credits for certificate (4 or 6 credits for painting, 4 or 6 credits for sculpture, 4 or 6 credits for design, 4 or 6 credits for crafts, and 2 or 4 credits for theory and history of art). They also have to earn 19 credits for professional education subjects, of which 4 are for student teaching and 3 are for the teaching method of fine arts.

Students seeking a first class upper secondary art teacher certificate must acquire 40 credits for fine arts, of which 20 should consist of painting (4 or 6 credits), sculpture (4 or 6), design (4 or 6 credits) and the theory and history of fine arts (2 or 4 credits). They also have to earn 19 credits for professional education subjects, of which 4 are for student teaching and 3 are for the teaching method of fine arts.

Those who want to obtain a first class upper secondary craft teacher certificate should acquire 40 credits for art and crafts, of which 20 should consist of mechanical drawing (4 or 6 credits), design (4 or 6 credits), crafts (4 or 6 credits), and the theory of design and crafts (2 or 4 credits). They also have to earn 19 credits for professional education subjects, of which 4 are for student teaching and 3 are for the teaching method of crafts production.

Art Teacher Preparation at a College of Education

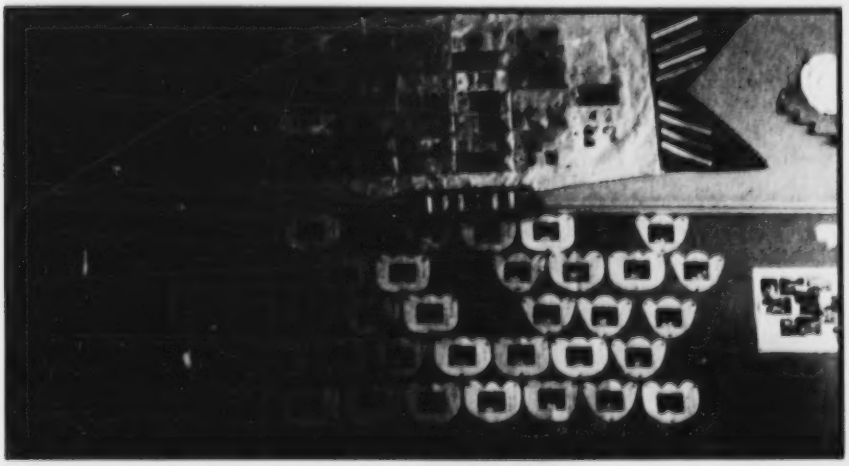
Among 65 colleges of education, 47 colleges are affiliated with national public universities which are established, funded and operated by the national government. These colleges, formally normal schools under the pre-war system, are located in each 47 prefectural and local districts and mainly engaged in preparing elementary and secondary school teachers for their districts. They produce about 20,000 graduates annually who majored in elementary or lower secondary education.

In our district, Tochigi Prefecture, 75 miles north of Tokyo, Utsunomiya University is a national public university, where I have been a faculty member of college of education since 1980 and engaged in teacher training programs for both graduate and undergraduate students. Our college of education has 100 faculties. We have about 1,550 graduate and undergraduate students, of which 800 major elementary education, 350 major secondary education, 100 major mentally retarded children's school teacher education, 200 are students not in preservice education and 100 are graduate students in masters program.

The 4-year course for elementary and secondary school education majors in our college of education at Utsunomiya University is a typical teacher training program in Japan. It required the following credits for graduation. Elementary education majors must earn 30 credits for general education, 20 credits for teaching subjects, 40 credits for professional education studies, 26 credits for minor subjects, 4 credits for further studies with their choices, and 6 credits for student teaching. Secondary education majors have to earn 30 credits for general education, 44 credits for their teaching subjects, 18 credits for professional education studies, 30 credits for further studies with their choices and 4 credits for student teaching. The requirement of our college for graduation is 126 credits.

The department of art and art education in our college has 7 faculty, 2 painters, a sculptor, a designer, a craftsman, and 2 art educators. The enrollments in our art and art education program is 80 students (50 elementary education majors who minor art, 20 secondary education majors who minor art and 10 graduate students majoring art education). The minor subjects for elemen-

inside classroom



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tary and secondary education majors consist of more than 40 classes (per 2 credits) such as drawing, painting, sculpture, design, crafts, aesthetics, art history, art education research, and so forth. Faculties of art education are responsible for teaching such classes as elementary art, teaching methods of elementary and secondary school art and art education research.

Minimum requirement of student teaching in our college are 6 weeks (6 credits) for the elementary program and 4 weeks (4 credits) for the secondary program, which is based on the prescribed number of credits for student teaching in the Education Personnel Certification Law of 1989. Our college students experience their student teachings in our attached laboratory schools (a preschool, an elementary school, a lower secondary school, and a mentally retarded school for children) where about 80 teachers are responsible for student teaching. Our faculties of education and laboratory teachers work together in the course of student teaching, and encourage students to experience what school is, how actual school life is going on, what children are, what and how to teach, and so forth.

After obtaining bachelor's degrees, our students submit applicants for the teacher certificates that they wish to have to the Tochigi Prefectural Board of Education where our college is located. On the receipt of valid applications, the board of education will grant them teaching certificates. They are valid across the nation because they satisfy the requirements for certificates in the Education Personnel Certificate Law by the Japanese Ministry of Education, Science and Culture.

If our students would like to obtain more than one teaching certificate, they must take more credits than the requirement of our college. For example, most of our graduates of elementary education majors who minor art usually can obtain three first class certificates; elementary school teacher certificate, lower secondary school art teacher certificate, and upper secondary school art teacher certificate. Those of secondary education majors who minor art are able to obtain first class lower and upper secondary school art teacher certificates and a first class upper secondary school craft production teacher certificate.

Examinations for Employment

Most public school teachers are prefectural and local government's employees. These local bodies play a significant role in the selection of teachers for employment. The applicants for the teacher certificates must take prefectural and local appointment examinations which help ensure that all applicants compete on equal terms for any reaching vacancies.

The examinations are given in the two stages: the "first consists of written tests in general education and specialized fields and skill tests in such areas as physical education, music and art. All applicants for lower secondary teaching jobs are required to take a test in physical fitness. The second stage consists of interviews" (U.S. Office of Education, 1987, p. 17). These two stages have not been changed until the present.

Once applicants gain entry to the teaching profession, they are given lifetime employment. They are qualified to teach at any of the public schools in the prefecture or local district in the following year.

Art Supervisors, Art Specialists and Art Teachers

In 1992, each prefectural and local district had several supervisors of art. The total number of art supervisors in the prefectural local boards of education was 224 that represent about 5 percent of 4,654 supervisors in Japan. They were formally public school art teachers in their districts and are taking leadership for inservice education for art teachers.

Art specialist in elementary public schools are employed in only two large cities, Tokyo and Kobe. The Tokyo Metropolitan Board of Education employed about 14 hundred art specialists in 1992. Elementary public schools in other prefectural districts require classroom teachers to teach art and handicraft in two class periods for each week.

At the secondary level, there were by 1989, more than 10 thousand lower secondary public schools in Japan where 13,450 art teachers were employed. Art teachers filled about 5 percent of 275 thousand lower secondary public school teaching positions. At the upper secondary level, the proportion of art and craft teachers decreased. There were 2,160 art teachers and 94 craft teachers. They filled only one percent of 220 thousand upper secondary public school teachers.

While the proportion of 17 thousand public school art teachers in Japan still remains, the new employment of art teachers has decreased in each year. In our Tochigi Prefecture, for example, more than 20 applicants were appointed as public school art teachers in the mid 1980's but the appointment in 1994 are decreased to only 3. This has been due to a "a decrease in elementary and secondary school enrollments in recent years and the resulting decrease in the number of teachers recruited" (Ministry of Education, Science and Culture, 1990, p. 40).

Conclusion

The problem of trying to decide what kind of educational program to prepare for those who are going to become art teachers has

outdoor activity

two aspects. One is that our view of teacher education is affected by the conception of art education which is formed in schools. The other is the source or location for the development of art teachers. The preparation of teachers of art begins in the universities and colleges and is completed in the schools in which art teachers work with children to develop their consciousness of art, creative imagination, and skills for making something (Eisner, 1989).

There is not space to describe these two aspects. What I described in this paper only had to do with one of location, preservice education in art in universities and colleges in Japan, which had implications for the preparation of teacher of art. The brief history of school art and art teacher training, the present open system of preservice education, art teacher certification, a preparation program in college, becoming employed as an art teacher, and statistical data of schools, art teachers and art supervisors were described and identified. I would be happy if information about art teacher training in Japan serves as food for thought on your professional education of teachers of art.

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Art Teacher Education in Taiwan, R.O.C.

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"Why should art students be exempt from studying the history of art, learning about artists, writing critiques and descriptions of art, learning art vocabulary and accepting outside drawing assignments as legitimate homework?" (Youngblood, 1987).

The doubts concerning school art education voiced in the above-cited passage by the American art educator Youngblood (1987) were directed toward the situation in the United States, but they are equally appropriate in discussing school art education in Taiwan. These phenomena indicate the unfortunate fact that art education in both the ROC and the USA today lacks comprehensiveness of content, and that in school education art teaching has dwindled to a marginal subject of a merely ornamental nature.

Traditional studio-oriented art education places excessive emphasis on student self-expression and so cannot provide an effective, rational, and substantial direction for art education activities. Because of a lack of strong curricular guidance for classroom activity, art education fails to attract due attention and regard at a time when education based on intellectual training is paramount, and herein lies the root of the problem.

Recent Art Assessment among Students in Taiwan

In order to investigate the linkage between practice and theory, the writer undertook the empirical survey method to study and analyze the actual implementation of art education in public schools of Taiwan, R.O.C. in 1991. Thus student achievement testing in three domains of Art appreciation - art history, aesthetics, and art criticism - was conducted to verify whether schools actually provided a broad and comprehensive art program.

The results of the study revealed that the students of all stages of cognitive development tested did not perform well in their achievement tests. Four possible explanations could be given for these findings.

1) The public schools of the ROC lack a theoretical basis for art appreciation education.

2) Art programs at both the elementary and secondary level have a tendency to place almost exclusive curricular emphasis on the making of art.

3) Schools at all levels in the ROC are lacking of professional art teachers and there is an urgent shortage of high quality pre-service and in-service educational programs.

4) The place of art education in general education at all public schools in the ROC needs to be promoted and normalized.

Trends in Art Education in Taiwan

Although Taiwan lacks an indigenous body of literature in the art education field, trends in the development of art education thought can be traced by examining successive revisions of primary and secondary school curricular standards. Such an examination reveals a trend away from a creation-oriented approach and toward a quality/aesthetics approach.

Thus the recent revised public schools art education curricula standards do comprise the dual realms of artistic creation and art appreciation.

Improvements of Teacher Quality and Pre-service Training Curricula

Traditional art education stresses artistic production. The focus of instructor cultivation is restricted to training in techniques of artistic production, resulting in a ubiquitous lack of general art knowledge among elementary school teachers. Junior and high school teacher's knowledge, meanwhile, is generally limited to the rudiments of art history. The majority of teachers are unable to bring in-depth discussion or critical, substantive analysis to the task of assessing students works or of guiding students in the appreciation of works of art. They instead give almost exclusive emphasis to the relating of facts about art works' historical background. For a long time now, students' faculties of aesthetic perception have been left undeveloped and teacher's knowledge of art has not been supplemented through proper training, thus ruling out the possibility of broad curricula that do justice to the twin realms of artistic expression and art appreciation.

To improve the future quality of art teachers, government educational agencies should actively promote the establishment of high quality programs in art education.

Pre-Service Training Programs for Art Teachers in Taiwan

At present, 16 of Taiwan's colleges and universities have fine arts programs. The com-

plete pre-service training programs for art teachers are found at 9 teacher colleges and 3 normal universities. Over the past 2 years, the Ministry of Education's policy has been to upgrade education in the humanities and social sciences. In tandem with this policy and in response to an urgent need for better evaluation and planning in the area of teacher demand and placement, art departments have recently been established in the National Changhua University of Education and National Kaohsiung Normal University. The objective of these departments is to cultivate secondary school art teachers.

This paper examines the pre-service training programs for secondary school art teachers at the National Changhua Normal University and introduces the art education program at National Taipei Teachers College as an example of pre-service for art teachers at the elementary school level.

National Changhua University of Education Art Department Curricula

In Tandem with the Ministry of Education's policy of strengthening and upgrading education in the humanities and social sciences, the NCUE Department of Art was founded in 1993 with the following objectives:

1) promote excellence in art education;
2) advance the theoretical foundations of art education;
3) foster artists and art researchers and theorists at the university level.

Striving to offer a program that is "scholarly, contemporary, international and forward-looking", the Department orients itself toward the following goals in its ongoing development:

1) adopt multicultural educational concepts;
2) broadly integrate technology and the humanities;
3) build a strong pre-service training program for art educators;
4) promote international cultural exchange and cooperation and high-caliber scholarly research.

Department curricula place equal stress on art theory and artistic creation, rounded out by courses in the humanities, sciences, and other artistic domains. The objective of the curricula is to cultivate educators with strong, diverse teaching abilities and artists of a high professional caliber.

The Art Theory Program emphasizes research and criticism in all fields of art theory and art history. It aims to advance individuals' self understanding and cultural awareness and to foster students' acceptance of, and respect for, different cultures. The Creative Program explores the characteristics of varied creative media and creative techniques. It advocates a multicultural outlook and encourages experimentation with computer technology as a tool in artistic creation.

The Art Education Program emphasizes theory and research and cultivates students' teaching abilities, professional expertise, and knowledge in individual specializations.

Art Dept, NCUE, Curriculum Structure

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Brazilian Perspectives on Art Teachers Education

Ivone Mendes Richter
Federal University of Santa Maria, São Paulo, Brazil

Art Education in Brazil has been developed, for the last 20 years under an approach based on the idea that a teacher of Arts should teach at least three subjects: Music, Theater and Visual Arts.

This teacher is called "polivalente", that means he or she would be able to work with children at school in these three art languages. However, this has not been a good solution and the teaching of Arts in Brazil has suffered a great decrease in quality.

The teachers training for Arts at the university level had also to follow such directions. As a consequence, the quality and competence of these teachers were not up to expectations. It became clear that it would be necessary to promote a change of the country's Educational Policy in order to achieve better results in Art Education.

As a result of that understanding, the art educators of all levels (primary, secondary and university levels) organized themselves to fight against the problem of poor quality visual art programs and nowadays it is starting to change.

The organization of art educators started all over the country and Associations of Art Education were organized, first in the states and later on a National Federation was created, to represent the beliefs and necessities of art educators in relation to the Educational Policies. The Federation is called FAEB - Federacoa dos Art Educadores do Brasil. We are now about 7,000 associates and we are able to represent ourselves in a much stronger way than before. We also held a National Conference in Art Education each year. Each time it is held in another region of the nation to promote discussions and improve the quality of Art Education in Brazil.

We have also started a great discussion about what do we believe should be involved in teachers training for Art. The conclusions are based on more than two decades of experience of a multidiscipline approach to the arts and on the teacher's complain about this problem.

This situation in Brazil is different from that of other countries, such as Germany, for instance, where the Art teacher is prepared for teaching also other subjects of his or her choice. This is not the case in Brazil, where a program of only 2 years long was supposed to prepare these teachers. After these 2 years in the preparation of the "polivalente" teacher, it was possible for the students on the teachers training program to continue the studies in a specific Art language: Music, Visual Arts or Theater for more 2 years.

The first consequence of the great discussion promoted by the Associations and the Federation together with the universities was to stop the terminality of the 2 year program. Nowadays all students have to complete a 4 year program.

The next stage has to be the change of the National Educational Policy. A new Law for Education has been proposed and it is now at the National Congress. It has been already approved by the House of Representatives and has to be voted at the Senate. The Federation had a strong participation on the organization of that Law, on the aspects related to the Art Education Policy.

A second consequence of the discussions and political participation of the Federation - FAEB - was the creation, by the Ministry of Education, of a Committee of Specialists to evaluate the Art Program in the whole country. The President of this committee is Dr. Ana Mae Barbosa, past INSEA President. Her participation in this Committee, together with other well known art educators, is a guarantee of quality, because their competence and responsibility, and also because of their active engagement on the movement of Brazilian Art Educators. This committee started their work by inviting all the universities to participate, in a very democratic process, the evaluation of the art programs. Very good consequences are expected from this work.

Parallel to the political participation, the conceptual analysis of the teaching of Arts has been brought about. After many meetings and documents elaborated all around Brazil, with the participation of university art professors together with primary and secondary teachers, it is possible to discern two main positions in relation to the profile of an art teacher. One is that the art teacher should be, first of all, an artist, and parallel to that, an educator. The other position is defending the idea that the teacher of art has to be an art educator -

These two positions tend to relate to the origins of the Art Programs: at the universities where there is a strong emphasis on the artist formation, the first position is detected; at the faculties and universities where the Art Education Programs were created under the idea of the teacher "polivalente", the tendency is to promote changes in the existing curriculum.

Nevertheless, there is an extreme consensus about the necessity of eliminating the "polivalente" teacher. This does not mean to eliminated the interaction of the art languages, which should be worked out through an inter or intra-disciplinary approach at schools, but with the presence of a specialist in each art language.

What has been the most important, in our opinion, in all these new perspectives for Art Teachers Education in Brazil, has been the strong participation of the State Associations and of the Federation to promote the necessary changes in Art Education.

Triangular Learning: A Successful Educational Experience in Brazil.

Ana Mae Barbosa

São Paulo, Brazil

One of the most successful experiences in Art Education in Brazil today is the approach called Triangular Methodology - an unfortunate name, perhaps, for a reconstructive educational movement. Elaborated at the Museum of Contemporary Art of the University of Sao Paulo (1987-93), the Triangular Approach in Art Education in Brazil was designated as a methodology by the teachers. Excuse me for having to accept the term. Today I reject the idea of methodology as prescriptive, forcing distinctions and overly pedagogical, though I agree with the term triangular.

Actually, there is a double triangulation in this epistemological approach. First, there is the conception of the components of the teaching and learning process, comprised of creation (artistic production), a reading of the work of art and position of the work in its historical context. Second, there is the origin of its elaboration, founded in a triple influence of three other epistemological approaches: the Mexican Escuclas al Aire Libre, the English Critical Studies and the North American DBAE.

At the outset of an uncompleted study on the history of Art Education in three Latin American countries (Argentina, Uruguay and Mexico). I was greatly excited with the Escuelas al Aire Libre (Open-Air Schools) of Mexico, promoted by Jose Vasconoclos and with the idea of interrelating Art as Expression and Art as Culture in the teaching and learning of art. The idea was presented by Best Maugard, author of their didactic texts. These school arose after the Mexican Revolution of 1910 and constitute a fruitful educational movement whose goals are: to revive the standards of Mexican Art and Artistry, elaborate a Mexican visual grammar, improve the nation's artistic production, stimulate local art appreciation and lend incentive to individual expression. The Escuelas al Aire Libre - which included Rufino Tamayo among their students - intended to teach Mexican art and promote student expression. One could say that the Escuelas seeded the Mexican muralist movement.

At the same time that I discovered the Escuelas al Aire Libre, I participated in a course in Rio de Janeiro given by Tom Hudson, the inventive Welsh professor. There I came into contact with another integrative line of teaching art as Expression and Culture, most specifically in the work of Victor Passmore and Richard Hamilton of the University of Newcastle. Later, David Thistlewood' texts and conversations with him on the Critical Studies movement in Great Britain, were to echo this choice of epistemology. Further, my readings on DBAE, and contact with its founders Elliot Eisner, Ralph Smith and Brent Wilson, reinforced many theoretical points.

Meanwhile, the American movement in literary criticism and the teaching of literature known as Reader Response in dialogue with the specifics of our Third World, inspired the designation of the "reading of a work of art" as one of the components of the teaching/learning triangulation. Reader Response does not reject formal elements, but neither does it prioritize them as the structuralists had done. It values the object but does not worship it as had the deconstructivism, it exalts reason, but in the same measure considers the importance of the emotions in the understandings of a work of art. The reader and the object construct a response to the work in an interpretation of the cognitive act according to Piaget and in an interpretation of the understanding of the world according to Vygotsky. Assimilation and accommodation in the reader-object relationship construct the aesthetic response.

The Reader Response tendency is a fundamental approach which proceeds more complex ideological theories, such as the similar aesthetics of reception and of hermeneutics. In my country's case, opting for the fundamental is justified where fundamentals are our educational necessities. We find ourselves in a land where 40% of the children do not attend school and where many of these live in the street, destroyed by those who should rightly be their protectors. Our fundamental problem is literacy: literacy of letters, emotional literacy, political literacy, civic literacy, visual literacy. Thus the emphasis on reading, a reading of words, of gestures, actions, images, needs, desires, expectations, a reading of ourselves and of the world in which we live.

In a nation where politicians win their posts via the television, teaching a literacy of images is fundamental, a literacy of artistic images, humanizing. Humanizing is what our institutions most need, surrendered as they have been to the perdition of the professional politicians who have been in power these last thirty years.

The Triangular Proposal in Art Education - which could be considered overly simplified when measured against the parameters of the central nations - corresponds to the reality of our teacher, and to the need we have of preparing the students for the world in which we live and responds to the fundamental value sought in our education, that of reading, of literacy. The Triangular Proposal was tested at the Museum of Contemporary Art at the University of Sao Paulo from 1987 to 1993, and made use of the reading of original works of art. From 1989 to 1992, it was also tested in Sao Paulo's municipal schools, utilizing art reproductions and visits to the originals in museums. This project was initiated during the time in which Paulo Freire was Secretary of Education of the City of Sao Paulo. Still in 1989, testing of the Triangular Proposal was begun using video for the reading of artworks. This last project, which was financed and coordinated by the Iochpe Foundation, involved preliminary research in Porto Alegre, Rio Grande do sul, and spurred an intense program of teacher training in many Brazilian states and cities. The goal was to reach schools in the interior of the country; where there are no museums and libraries containing art books are rare, as these publications are extremely expensive in Brazil. On the other hand, few cities or towns are found without a video player, at least one owned by and available to the city hall.

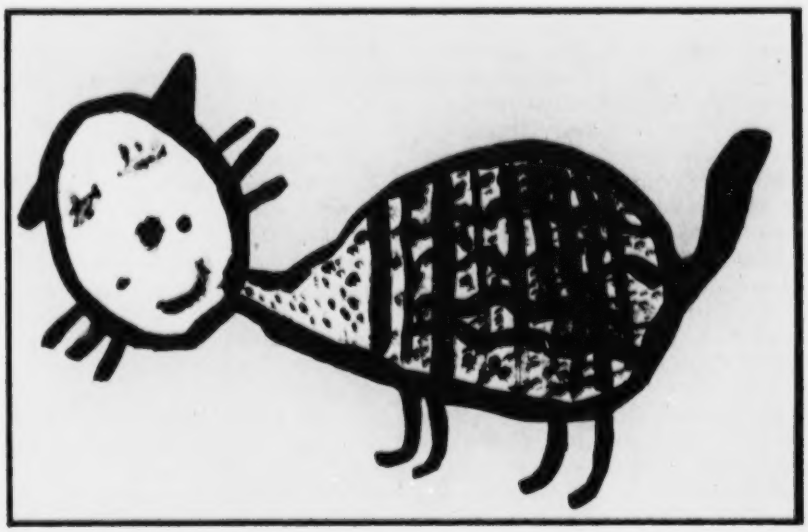
The research made use of the Triangular Proposal and videos for the reading of artworks, and was conducted on the 5th grade classes of Porto Alegre's private and public school. Control classes were based in both environments, private and public. In these control classes, we used only the practice of art under good modernist or expressionist orientation, without the reading of artworks and with no historical context whatsoever - basically eliminating the discussion about or the appreciate of art. During this research we received quick, but extremely effective consultancy from Elliot Eisner,

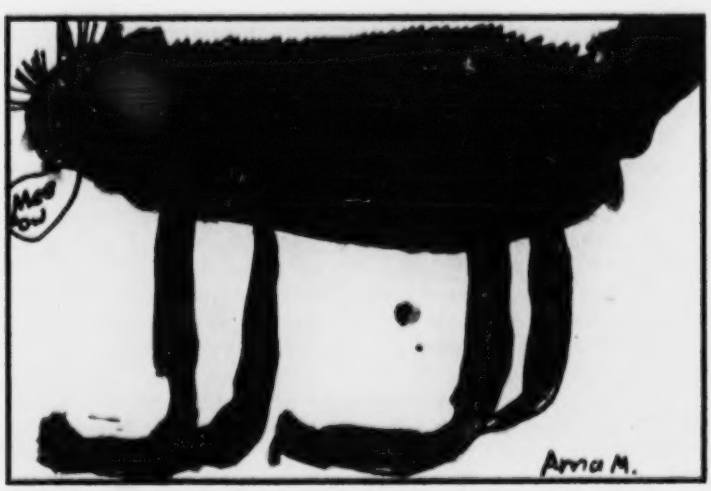
Brent Wilson, Ralph Smith and Eileen Adams. The results at the end of the semester showed that the children who had received training based on the Triangular Proposal (with the use of video) had developed further in their ability to create and to talk about art. The Iochpe Foundation's Arts in School Project, with its Triangular Methodology program (whose name I change to Proposal) and its use of video, has already published two books, and is accomplishing far more for art education in Brazil than the government has ever achieved.

During the InSEA Congress in Portugal last July, Roasa Iavelberg spoke on the production of instructional material for orienting and motivating teachers in the use of the videotapes of the 250-tape video library. This library was organized by the Iochpe Foundation, and using a laser copier which they have donated to the Federal University of Rio Grande do Sul, is in the process of forming up to 12 video libraries, to be distributed throughout Brazil. These are being implanted in major universities and museums which have the capacity to maintain them, to serve as permanent video loan centers for teachers, and to direct courses which prepare teachers to explore the possibilities of viewing, through the use of the Triangular Proposal and video.

A video was made to document the impressions of children on this work. What most impressed me was the testimony of a twelve-year-old child - poor, very poor, a poverty visible not only in the clothes, but also in the movements, in the eyes - who said, "the classes are a lot more interesting now because we have an idea about what art is. Now it's not only drawing and things like that. We learn how to understand an abstract painting and why it is abstract. We don't think it is just a bunch of colors and scratches anymore. Now we understand that the abstract is ... is emotions".

The concealment of information from the popular classes by the elite is a constant in Brazil, where the majority of the powerful, and even some of the educators, believe that this story of creativity is only for rich children. According to them, the poor need only learn to read, write and count. What they don't say - but we know- is that in this way our poor are more easily manipulated.





NAEA Task Force on Teacher Education

Lynn Galbraith

University of Arizona, United States

As the theme and articles in this issue of InSEA News suggest, teacher education is a fundamental component of art education and is of interest to art educators worldwide. Researchers and InSEA members have taken a keen interest in pre-service and in-service teacher education (Boughton, 1986; Galbraith, 1993; in press; Grauer & Meyers, 1994; Gray & MacGregor, 1991; Mason, 1983; Stokrocki, 1987; Zimmerman, 1994). It seems fitting that this issue serve as an appropriate venue for introducing InSEA members to the newly-established National Education Association (NAEA) Research Task Force on Teacher Education.

The Teacher Education Task Force* has been initiated by the NAEA Research Commission as a means of promoting, in part, its research vision outlined in Art Education: Creating a Visual Arts Research Agenda Toward the 21st Century (NAEA, 1993). I have been asked to chair this task force and have written a Research Task Force on Teacher Education Briefing Paper that outlines some of its goals, and an invitation for you to join. NAEA members will automatically receive a copy of the paper and I will gladly send a copy to other art educators on request.** Themes and issues outlined in the paper combine elements taken from the research literature, correspondence with many art educators and abstractions from lively teacher education discussions on the Internet, using the task force listserv naeatask. I believe that it is very important that the task force reflects the voices of all art educators; thus the paper should be viewed as a collaborative endeavor.

Specifically, the briefing paper concentrates on exploring issues implicit within the six questions defined in the Research Agenda:

1. How do teacher education perspectives at different institutions lead to particular pedagogical beliefs and classroom practices?
2. What knowledge, skills and values are essential for art teachers as they begin to teach in a variety of settings?
3. What are effective models for staff development of practicing art teachers?
4. How are art teachers prepared to teach students from diverse populations?
5. What are the influences of parents, community, school districts and national and state agencies on art teacher education?
6. How are future teachers prepared to interrelate the arts or integrate are with other subjects?

The paper also touches on other issues involved in preparing elementary classroom teacher, gender and multicultural issues, laboratory and clinical experiences (especially the student teaching experience), the implications of emerging technologies for pre- and in-service art teacher education and the need to examine and learn from international teacher education practices.

I see at least three possibilities for task force international involvement and inquiry: first, the task force can serve as a traditional and electronic clearinghouse for compilation and dissemination of research involvement and findings on teacher education. We can all learn, for example, from shared information on teacher education practices, restructuring and concerns in other countries. The task force will be responsible for relaying this information to teacher educators worldwide. Second, we can actually conduct research and/or be willing participants in research studies. For example, we might initiate or participate in large scale surveys or the development of a series of smaller case studies that examine the practices of international practitioners and teacher educators. The task force will be responsible for developing a flexible research agenda that is open to all. Third, the Internet and rapidly emerging global technologies will enable us to converse internationally about teacher education, and to define its role as we move towards the 21st Century.

As task force chair, I propose to take the lead in establishing connections and to put people in contact with others with similar research interests. I am eager to see collaborative partnerships from not only within the NAEA, but also within the international art education community as well. If you would like to join our Internet discussion, send me an E-mail message and will subscribe you to the list. We will be meeting in Houston at the 1995 NAEA convention for our first task force meeting. I hope to see you there.

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*The NAEA has formed eight research task forces on the following research areas: Demographics, Concepts, Curriculum, Learning, Instruction, Contexts, Assessment and Teacher Education.

**Please contact me at the address above if you would like a copy of the Research Task Force on Teacher Education Briefing Paper.

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Art Education: A Southeast Asia-Pacific Perspective

Alice A. Panares
Phillipines Art Educators Association, President • INSEA-SEAPAC Regional President

Our Congress theme is: Art Education: A Southeast Asia-Pacific Perspective.

Rather than giving a statement, I think we have come together to raise questions and to find answers. What kind of art education do we have in our different countries? How did it evolve? What various sources or influences have impinged on our curriculum and practices through the years? What socio-political events, what educational movements, what cultural and religious institutions affect our teaching of art in terms of content and method?

I think in the coming 5 days, collectively, we will find some answers to our questions. How do we go about searching for answers? I believe our Congress logo can give us some way of seeking answers to our questions. And since we are all involved in the visual arts, this logo is a picture that can speak a thousand words and give us guidelines so we can arrive at answers. This colorful logo was designed by Norberto Yabes, a Fine Arts student of INSEA member Ms. Linda Perez, who teaches at the Far Eastern University, Fine Arts Department.

In this colorful logo, we see the silhouette of several persons with each person in a different color. They are riding together in a boat, looking in one direction. There are strong, graceful waves and in the background is a blazing sun and a tree. The whole design is created within a circular form.

What is it's significance? What is the logo a symbol of? The persons in the boat represent us, art educators from the different countries of the INSEA-SEAPAC region. Each of the countries is unique with its own history, its own socio-political reality, its own economic condition, its own cultural and religious tradition. The very great diversity and uniqueness of each country in the region, give it its distinct color and identity and thus, this affects the philosophy, practices and methods of art education in that country. We can state, therefore, that the art education practices in the region are heterogeneous, with each country shaping its own program. There is no common program for the region and we believe there shouldn't be, for no program can be flexible enough to meet the individual needs and situation of each country. However, there can be common features: there can be a multi-cultural approach in teaching the different topics; there can be regional comparisons of common motifs and designs, of common topics and themes. Aside from using art for building a strong sense of national identity in the student, we can also use art to expand the student's consciousness of the Southeast Asia Pacific region. There is a need to create resource books and visual aids, art reproductions and lesson plans using the art and culture of the countries in the region.

In the Philippines, during prehistoric times, before it was colonized by the Spaniards and the Americans, there was already a flourishing tradition of arts and crafts like weaving, jewelry-making, basketry, decorative carving and embellishment of household items, agricultural implement and martial instruments. These craft traditions were handed down from one generation to the next by apprenticeship.

This patter of learning a craft or art form by modeling or learning from a master craftsman seems to be a tradition not only in the Philippines but in other Southeast Asia and Pacific countries as well: the T'nalak weaving of the Philippines; the batik designs of Indonesia; the songket weaving of Malaysia; the Maori carvings and masks of Papua, New Guinea, the silver craft of Thailand and many other examples show the crafts are a long-standing tradition of our region.

The formal learning of art like drawing and painting in the western mode occurred with the coming of the colonizers, as is found in the Philippine experience. When the Spaniards came in the 16th Century, they recruited Filipinos to help them decorate the churches they were building and to draw the portraits of the aristocracy of that time. A school for drawing in the European tradition of that time was established. This was

further developed when the Americans came. After 400 years of Spanish rule, the Americans democratized education for the Filipinos and art was taught to everyone by teachers trained by the American Thomasites.

Thus, there were two kinds of art simultaneously practiced in the Philippines at that time: The formal in-school art instruction using textbooks, taught by teachers trained in the western mode, and the non-formal indigenous arts and crafts tradition that was handed down from one generation to the next taught by master craftsmen and women, found in the rural or provincial areas.

This pattern seems to be repeated in most Southeast Asian countries except in Thailand, which was never colonized. Here there is a stronger crafts tradition, however, their westernization came about with the training of their teachers in American and European universities. In other countries in the region, the strong religious and cultural traditions serve in the maintenance of their own cultures side by side with the western art forms and influences. The variety of religions and cultural roots and tradition each country practices, has also influenced the implementation of its art education philosophy, practices and methodologies.

In Malaysia, art education started in the 50's with a strong studio approach which was introduced by the British. Brunei had traditional crafts but western contemporary art education methods were introduced by teachers from Singapore and Malaysia at about the same time. In Indonesia, it was the Dutch that introduced their educational system in 1945 as part of their colonization of Indonesia. Thus, each of the country's colonial history influenced the changes of their educational system and the teaching of art. In the face of great diversity though, there are also areas of similarity. We in the SEAPAC region do look in the same direction and we ride in the same boat: we are all committed to make art education significant in the life of our students as they go through the different academic levels in school. We are all striving to make art significant in the school curriculum in terms of time and budget allotted for it. Presently, school policies and practices relegate art to being a minor subject, taught once a week by teachers who are not well-trained to teach it.

We all believe that art is a necessary means for making a person more human, more respectful of himself, of others like him, of other cultures, and of the environment. We all realize that the practice of art can do more to build world peace and understanding, because it feeds the human spirit and it is a non-violent means of communication that has been the mark of great civilizations.

And I believe we are all here today because we share these beliefs even if we have not clearly articulated them. My encounter with other art educators in conferences sponsored by the SEAPAC during its founding in Manila (1987), the ASEAN Visual Arts Symposium in Kuala Lumpur (1989) and the SPAFA Art Educators Curriculum Development Workshop in Manila (1993) and Bangkok (1994) have made me realize the similarity of our aspirations and visions. Fortunately, some of those I was privileged to meet in those conferences are here with us today, and I'm positive their presence will be an enriching element in our discussions because friendships among us have already been established and our common discussions and experiences in these past conferences have cemented our commitment to a common regional vision. The last SPAFA conference in Bangkok early this year ended with a joint written statement by the more than 25 participants from 7 countries in SEAsia containing proposals for their education ministers and government officials aggressively promoting the development of art education in their individual countries and in the region with specific programs of action.

The big waves in the logo represent the

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different realities we are faced with: it represents the ever-present obstacles, the difficulties, the apathy and the indifference we art educators face in our different situations. It can be an unenlightened government that creates policies inimical and harmful to art education. I may be a rigid school administrator who is results-oriented and who limits the time for art because art is not a 'basic subject'. It can be school board that cuts the budget for art in half, making it difficult to provide adequate art materials for the students. It can be an inefficient government department that assigns a lower budget for education for that year, so teachers have low salaries and are frequently not even paid on time. It can also be our own colleagues who are defeatist in their attitude about art education and it can also be ourselves, when the teaching of art has become too overwhelmingly burdensome.

And there are realities beyond our control: wars and armed conflicts between religious and political groups; natural disasters of which the Philippines has many, like typhoons, floods, earthquakes and volcanic eruptions, rendering many towns and provinces unlivable and declared calamity areas. Coming to Subic, you have been witness to the devastation wreaked by the Mt. Pinatubo volcanic eruption — buildings and towns have literally disappeared under the tons of lahar. In developing countries like ours and in new democracies in Europe or in Africa, problems faced by teachers are not only academic; they are basic survival.

And how are we to cope with such overwhelming odds?

The logo design points a way: we should look with appreciation at our very differences, our unique colors. We should go beyond our narrow national confines and be aware of the realities of other countries. In these coming 5 days that we are together, the main participants are not only the speakers; it is each and every person present today. As in every human experience, we get what we invest or put in. The meaningfulness of the congress lies in the meaningful sharing each and everyone gives to the group. The logo is colorful and attractive because of the variety of colors; like in fashion, we should celebrate our diversity, share it and be proud of it. We should risk forging new viewpoints and new methods of teaching art. We should incorporate the richness of the indigenous traditions and the new techniques and materials of contemporary art.

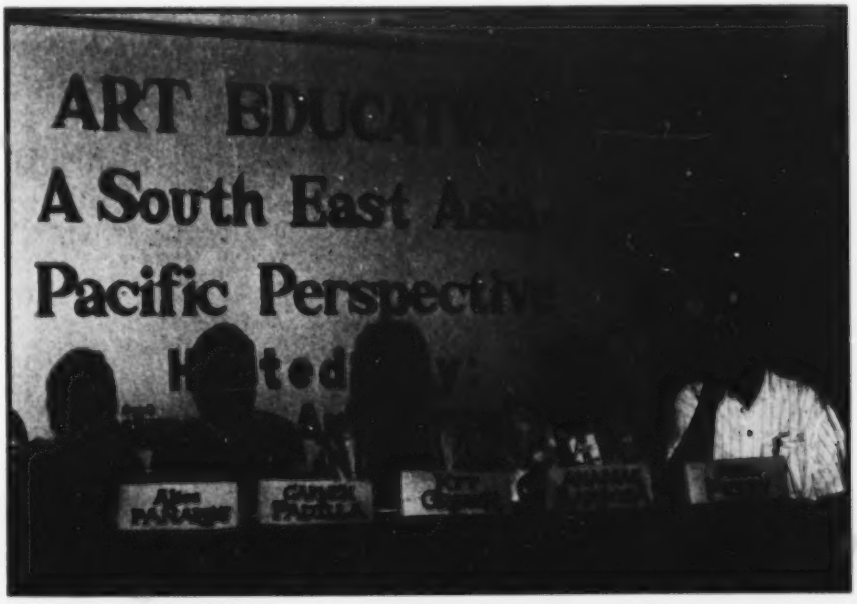
We should be aware of other realities as we listen to each other: almost all of us here use English as our second language. We come from countries with more than 50 dialects and languages and that is why it is difficult to have translations during our seminars and congresses in the region. There is hardly a common language among us except English. That is one of our richness: the variety of language and at the same time, one of our difficulties: our English is not conversational and often tends to be labored as is expected of a second language. But we need not make this an obstacle: we can listen in a different way — we need to practice active listening, to go beyond the many different accents, to go beyond the translated words and thoughts and to try to grasp the essence of what is being said. There is need to listen with consideration and kindness; a need to know how to listen not only with our ears, but more importantly, with our heart, with compassion. This is one way of riding our boat together.

The circle in the logo represents the wholeness and the success of this congress and our future endeavors as a SEAPAC group. There is a need to share our resources and expertise, our thoughts and our experiences, our problems and difficulties, with each other. It is the wholehearted and complete involvement of each one present that will give shape to our days together: we need to celebrate the colorful diversities among us — the various language, the different cultures, the unpredictable socio-political situation, the shocking natural disasters, the steadfast religious faiths and indigenous rituals and traditions of each country and the different levels and types of art education practices, researches and problems we have.

The tree and the sun in the logo represent outside realities: we belong to the same environment, to a common world, even if we belong to different countries. We need to build a new viewpoint that includes not only realities of our own country, but an awareness and knowledge of the culture, traditions and socio-political realities of other countries in our region and the rest of the world and we need to incorporate it in our art education modules, curriculum and lessons.

Our listening to the different speakers, our group discussions, our informal conversations with each other these five days will hopefully make us see a wider reality that will make us appreciate the experiences and the richness of the other participants.

At the end we hope to be able to form out of our collective sharing, a unique consciousness that is Southeast Asia-Pacific, that embraces our national experience enriched with the diverse experiences of the art educators from other countries present in our congress today. Then we can say that the logo of the Second INSEA-SEAPAC congress ceases to be a picture but has become a lived experience for all of us.



Second INSEA-SEAPAC Welcome Address

Carmen D. Padilla
Executive Director, National Commisson for Culture and the Arts, Republic of the Philippines

November 1994 will be remembered in the history of Philippine culture as the month in which five major events took place. The month started with the ASEAN Visual Art Education Symposium - Workshop with curricula for ASEAN in three levels of education as output. Now we have the INSEA-SEAPAC, next week will be the meeting of UNESCO World Commission for Culture and Development and, locally, the Mindanao Theater Festival in southern Philippines and the National Music Competition for Young Artists, a breeding ground for the Filipino talents will happen on the last week of November. The National Commission for Culture and the Arts which is directly involved in all these events, welcomes you in behalf of the Filipino people. In behalf of the Host Organizing Committee of the Second INSEA-SEAPAC Regional Congress, I welcome you to this conference with the theme, "Art Education: A Southeast Asia-Pacific Perspective". With the Philippine Art Educators Association, the business and cultural institutions who are our partners for this conference, we hope to make you stay most comfortable and the conference most productive and beneficial to all. We hope, too, that you can join us in all the events for the next month.

The Philippine Constitution provides that the state is the patron of the arts and shall safeguard and promote culture a necessity for preservation and development of national identity. It shall also safeguard and promote the cultural heritage of this country as a prerequisite to total human liberation and development. This is achieved through the coordinated effort and active participation not only of the state institutions involved, but also of the sectors of the national community concerned. Here in the Philippines we have a term for government and non-government partnership, this is Kabisig, which means arms-linked. People empowerment has been the battle cry of both government and private sector and is institutionalized in all aspects of governance. People power created the NCCA and the Philippine Development Plan for Culture. People power fuels cultural development in this country.

Just as Europe has the European Economic Union and the Americas have NAFTA, Southeast Asia and the Pacific has the APEC. The tigers of Asia have not stopped roaring and what were cubs have grown into tigers. The economies of Southeast Asian countries have been boosted by the aggressiveness of the business sector in creating an impact in the global community.

As we progress in leaps and bounds, let us hold firm and anchor ourselves firmly on our cultures, lest we lose ourselves in the vast ocean where the big masters have already taken their strongholds. The survival of nation calls for a revolution, not technological, nor industrial, but cultural.

The manifesto of the Southeast Asian countries in a conference in Japan on the Preservation of Traditional Cultures emphasized the great concern for going back to the basics. After our presentations of the cultural heritage of each country, we were led into long discussions on the importance of the government taking a direct hand in reorienting its thrust in national development to make culture the basis of development because understanding the roots of a nation, the values and traditions honored by the people, will result in programs which are people-focused, thus, serving the interest of the populace and not the few technocrats or the elite minority who nurture borrowed traditions and modern concepts irrelevant to the local communities.

As art educators, let us anchor ourselves on the indigenous cultures which are the basis of the nation's identities. We have now seen the commonalties of the countries within this region. Enhancing the strengths of their cultures will help us develop a new generation of artists and art consumers who will bring the best out of our people.

Art is the language of the soul. Children use this medium to ventilate their feelings, to purify their spirit, to pacify themselves. Pinatubo victims have been given art as a cure for their depression. Psychologists have seen art as an instrument most valuable in their scientific approach to handling the human psychology.

Before a child starts to write, he is fascinated by colors and dabbles in drawings. Before he can walk, he sways to music. He starts with the poetic language of nursery rhymes and is lulled to sleep by his mother.

Visual art is one potent art form because the accessibility of this medium makes it imperative for every aspect of human activity to factor it in. A cook has to present his dish colorfully and aesthetically. A car manufacturer does not only consider function but sees to the beauty of the lines of the model. The man in the street watches the billboards continuously throughout the day. Many could very well be the cause for violence in the streets. The child is made to draw his perceptions in preschool to the amazement of his teacher. Music and dance to reach into the innermost feelings of man, in a very broad language of tone and movement.

As art educators, how well-equipped are we to handle this? Much has already been done and art curricula have been implemented. But the curriculum should never stagnate. It evolves, discards the obsolete to bring in the innovations. Art teachers, in my experience, have to move out of constricting structures to bring out the creativity in them and in their students. The four walls of the classroom is very restricting. Classes should wander in the gardens of schools, in museums, or in the countryside. Nature is the best art teacher. We have to reach out for her.

It is unfortunate that non-art teachers aren't with us on occasions like this. Interacting with them would broaden their approach to science and technology. Culture after all is at the heart of production and economy.

In closing, may I remind ourselves that art is founded on respect for cultural differences and the utmost respect for the dignity of the human being. We all have to live up to this. Thank you and I wish you all a productive week.

Regional News

InSEA

The 7th Congress of the Federation of Art Educators of Brazil

Elizabeth J. Saccá

Concordia University,
Montreal, Quebec, Canada

After travelling 22 hours from Montreal's short and cool Fall days, I arrived amid the excitement and vitality of the conference and the brilliant sunshine and heat of Brazilian spring. The conference was the Seventh Congress of the Federation of Art Educators of Brazil. Art, music and theatre teachers from the 25 Brazilian states and other South American countries met, talked and enjoyed one another's company and the cultural programs prepared for the delegates.

The theme of the conference was " Aesthetic Education for Latin America:Latin America for Aesthetic Education."Individual presentations, panel discussions and debates were supplemented with keynote addresses by Ana Mae Barbosa and Marcosa Vilela Pereira both of Sao Paulo, Hilda Guerra of Caracas Venezuela, and myself. Session topics included aesthetic education, aesthetic literacy, sensitization to dance, sound instruments in alternative education, visual and auditory deficiencies, experiences of aesthetic education among ethnic groups, and innovations in teaching. Evening cultural events included regional dance and music. One night outside the theatre, people from Bahia, a region in the Northeast sang, danced and made music typical of their region where African and indigenous people's traditions have mixed over the centuries. Another evening people entering the theatre were treated to music and dance based on judo which has been handed down from slaves who developed it condition themselves without being detected.

Meeting concurrently with the federation were the Council of Latin American Art Educators and the National forum for Evaluating and Reforming the Teaching of the Arts in Higher Education. Discussions begun in sessions continued in the business meeting where members evaluated the congress and passed a number of resolutions for political action.

The conference was hosted by the Federal University of Mato Grosso do Sul, and graciously coordinated by Lucia Monte Serrat Alves Bueno and a well organized program committee. It was held from the 18th to the 24th of September, and the location was the state capital Campo Grande 850km west of Sao Paulo. This is a region of rolling hills, pastures and crops south of the Amazon watershed. It is also the home of the famous Pantanal, an enormous reserve that is wetland during the six-month rainy season. This area, popular with artists and ecotourists, is famous for the diversity of plant life, butterflies, birds including parrots, fish and , of course, alligators.

Next Spring (Fall in the northern hemisphere). The Federation will meet in Florianopolis. This is an island with 52 beaches located off the southeast coast, yet another region in the varied and intriguing country of "continental proportions."

INSEA • ASIAN REGIONAL CONGRESS, 1995

Taiwam, R.O.C.
November 10-15, 1995

Welcome to Taiwan, R.O.C. and to the INSEA - ASIAN REGIONAL CONGRESS, 1995

The 1995 Regional Congress of the International Society for Education through Art Asian Region will be held in Taichung, TAIWAN, R.O.C. on November 10-15.

This regional congress is organized by the Taiwan Art Educators Association(TAEA) in cooperation with various cultural organizations, educational and governmental agencies of the Republic of China.

We are very happy to have INSEA members from all over the world, as well as the delegates from the Asian region, here in Taiwan for this conference. It is sure to be stimulating gathering of art educators from diverse cultures and with different educational experiences.

The city of Taichung where the congress will be held has the best climate in Taiwan and is located 150 kilometres south of Taipai with and altitude of 30 meters above sea level. The area is endowed with beautiful scenery and a rich variety of native cultures.

- Regional and national exhibitions of young people's art and crafts.
- Tours to historical and cultural landmarks and museums.
- Cultural presentations and performances associated with the native Arts.
- Dinner and banquets
- Tours to local beauty spots.

CALL FOR PAPERS

Theme of the congress:
Culture • Society • Art Education

This provides an opportunity for art educators to share and discuss theories, practices, problems and trends of art education in their own countries based on each country's unique cultural background and tradition.

ART EDUCATORS INTERESTED IN PRESENTING A PAPER OR WORKSHOP ARE ADVISED TO REQUEST A PROPOSAL FROM:

THE SECRETARIAT
INSEA ASIAN REGIONAL CONGRESS, TAIWAN, 1995
National Changhua University of Education, Art department
1 Jinnder Road, Changhua, Taiwan, R.O.C. 50058
Tel:(04)721-1101 • Fax:(04)721-1185
Final date for request of form • **March 15, 1995**
Final date to return accomplished from and paper • **Sept. 15, 1995**

CONGRESS LANGUAGE

The official Congress languages are Chinese and English. Translation into Japanese will be provided.

RETURN SLIP

May I request the following information:

- ☐ Registration
- ☐ Call for papers
- ☐ Exhibits
- ☐ Accomodations
- ☐ Post Congress Tours/Events
- ☐ Others (specify)

Name _____
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Title/Position _____
Organization _____
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InSEA

Sir Herbert ReadAward1996

CALL FOR NOMINATIONS
DEMANDE de CANDIDATURES

The Sir Herbert Read Award will be given at the next World Congress to honour an individual who has made significant contribution to arts education in schools and society in his or her own country or throughout the world. These contributions could take the form of either continuous and outstanding practical contributions or contributions of a theoretical kind. For example, in some countries individuals who have developed new and effective forms of education through the arts might be candidates for the award. In other places individuals whose scholarly work has influenced the thinking of art educators in his or her own country or throughout the world might be candidates. The aim of the Sir Herbert Read Award is to acknowledge life long contributions, that is contributions which have extended over a substantial period of time as part of the career contributions that the individual has made to education through art.

Nominations may be submitted by any member of INSEA. **Deadline date for nominations is JULY 15, 1995 (Postmarked).**

Mail nominations to:
Prière d'envoyer le nom de votre candidat à:

Dr. Maryl Fletcher De Jong
CHAIR, InSEA Sir Herbert Read Award
ART- University of Cincinnati
5052 Collinwood Place
Cincinnati, Ohio 45227-1412
home (513) 272-1679
work (513) 732-5334
Fax (513) 735-5237

DEMANDE de CANDIDATURES pour l'obtention du PRIX INSEA SIR HERBERT READ décerné par la SOCIETE INTERNATIONALE D'EDUCATION PAR L'ART (INSEA)

Lors du prochain congrès mondial de l'INSEA, qui se tiendra à Lille en août 1996, un individu ayant contribué au développement de l'éducation artistique de façon significative dans son milieu ou dans le monde, se verra décerner le Prix INSEA Sir Herbert Read. Cet individu doit avoir oeuvré dans le domaine de l'éducation par l'art de façon continue et exceptionnelle. Théoricien ou praticien, il peut devenir votre candidat.
Le but de ce prix est de reconnaitre de façon officielle l'apport de certaines personnes qui ont consacrées leurs vies de façon substentielle durant de longues années et dont l'influence a changé le cours de l'éducation artistique.
Les nominations peuvent être soumises par n'importe quel membre en règle de l'INSEA. La date limite pour envoyer une nomination d'un candidat est le **15 JUILLET 1995** (la marque postale faisant foi)

Sir Herbert Read AWARD Committee
Maryl Fletcher De Jong
Ameur Makni
Ann Kuo
Britt Marie Kühlhorn
Jose Ramon Gonzales Perez
Judy Freedman
Alice Panares
Rachel Mason

The application form is in the previous issue of InSEA News or can be sent by Dr. DeJong on request.

InSEA

29th World Congress
Le 29e Congrès Mondial de l'INSEA
Grand Palais, Lille, France

Date et endroit:
8 au 14 juillet 1996,
at the Grand Palais, Lille, France
Date and location
July 8 to 14, 1996,
au Grand Palais, Lille, France

Langues officielles du congrès :
Français et anglais
Congress Official languages:
English and French

Conférence de Recherche:
6 et 7 juillet 1996
Research Conference:
July 6 and 7, 1996

Coût d'inscription: Au maximum 230 dollars américains
Registration fee: A maximum of 230 American Dollars.

Thème:
Art, Science, Environnement au 3ième Millénaire:
Divorce et Réconciliation
Theme:
Art, Science and Environment in the Third Millenary:
Divorce and Reconciliation

Contact:
Univeristé de Lille III
Maison de la Recherche
InSEA
Marie-Noël Thirion
BP 149
59653 Villeneuve D'Ascq Cedex
FRANCE

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